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Fig. 1. — Minuet.

PHYSICAL TRAINING

FOR THE ELEMENTARY SCHOOLS

GYMNASTICS, GAMES, AND RHYTHMIC PLAYS

BY

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FOREWORD

The interest in physical education is a feature of the general conservation movement that has aroused the American people in recent years. Surely there is no greater national resource than the health and physical vigor of the people. This movement has taken four leading forms in our schools:

1. Better sanitary and hygienic conditions in school buildings.
2. Medical inspection, with adequate remedy for individual physical defects.
3. Instruction in personal and public hygiene.
4. Physical training as a means of physical development.

Play is nature's method of developing the nervous and muscular mechanisms that give control of the body. As children advance in age, they turn from the spontaneous friskings and gambolings of all young life, to games of coöperation involving intellectual and social elements. The mere joy of muscular exercise is forgotten in the effort to secure the object of the game. Imitation, emulation, rivalry, the most persuasive human motives are enlisted. But games have moral values quite equal in importance to their physical values. Coöperation, courtesy, self-control, a spirit of fairness are vital in well-conducted games. Hence the modern school is provided with a spacious playground equipped with suitable apparatus; for it is recognized that air, sunlight, companionship, and play are essential conditions of growth and development.

In all ages, rhythmic exercises have appealed to the sons and daughters of men. The very constitution of our nervous and muscular systems demands alternate tension and relaxation. When these are accurately timed, there is absence of fatigue and the maximum of physical benefit. That these activities are enjoyed is nature's testimony that they are normal and wholesome, if carried on in moderation and with due regard to the proprieties of life. They give smoothness, grace, and harmony to the carriage and movements of the body. For girls they are probably the best form of physical training.

If man lived in the open air, as his ancestors lived for countless generations, the ordinary industrial and social activities of life would probably secure adequate bodily development. But man now leads an artificial life. His occupations are largely indoors. Bad air, noise, dust, soot, lack of exercise, and other conditions of city life demand a larger measure of vitality, physical endurance, and constitutional vigor than the spontaneous activities of childhood afford. Even our school life is artificial ; the enforced confinement, the long-continued sitting, the cramped postures demand positive corrective measures. These are to be found in the light gymnastics, adapted to schoolroom conditions, that fill the lungs, quicken the circulation, square the shoulders, improve the carriage, establish muscular control, and invigorate the whole system.

This book undertakes to furnish to the teacher specific directions for all these forms of physical activity. It is believed that teachers with little training in this field may by faithful study of these directions secure most gratifying results alike in the physical improvement of the pupils and in the general toning-up of the entire school life — even if they spend upon this work in schoolroom and playground no more than the "one hour per week" required by the school law of Illinois.

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Thanks are due also to A. Flanagan & Company for the permission to use the music for "Ladita" and "The Mountain March (Norwegian)."

LYDIA CLARK.

NORMAL, ILLINOIS,
February, 1917.

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DIRECTIONS FOR TEACHING THE LESSONS

Aims. The aims of physical education are, briefly stated, fourfold: (1) To improve the general health; (2) to improve the posture; (3) to cultivate a spirit of fairness, as well as a love of sport; (4) to improve the carriage and develop grace of bodily movement.

The means used to obtain these ends are also fourfold: (1) The teaching of hygiene; (2) formal gymnastics; (3) games; (4) rhythmic plays. Each one of these has a special place and value, and should be counted as a part of the whole in the physical education of children.

Time for the Work. Fifteen minutes daily is the minimum. This should be divided into three five-minute periods in the three lower grades, while in the upper grades the work should be given in two periods. The work should be planned for the longest sitting periods, so that fatigue will be relieved.

In the two lower grades the work consists of games, story plays, and rhythmic plays. In the third grade, simple formal gymnastics should be introduced, and the time should be divided among gymnastics, rhythmic plays, and games. In the seventh and eighth grades the boys and girls should be separated, if possible, and more rhythmic work given to the girls, while the boys are given games and athletics. (See "Handbook of Athletic Games," by Bancroft and Pulvermacher.)

About five days should be spent on one gymnastic lesson, alternating with rhythmic work and games, making the work cover about two weeks' time. The children should

never be drilled until they are letter-perfect, no matter what the form of work may be. The joy and interest will be taken away, and little good will result from the extra drill.

The length of time that a story play may be repeated will depend on the interest of the children. (See Story Plays, page 16.)

Place to Give the Work. The ideal place to give the work is in the open air. Whenever possible the children should be taken to the playground for their physical training. If there is a cement walk in front of the school it will make a good place for the gymnastics and rhythmic plays, although a grass surface may be used with excellent results. The corridors or playroom of the school may ordinarily be used in bad weather.

There are many methods of arranging the class for gymnastics. The following is the simplest and quickest way. The children march in single file around the room and across the rear end, make a quarter-turn facing the front of the room, march four abreast down the center of the room followed by other groups of four in turn. The class marks time in place until all are in four lines. As they are marking time they may raise their arms to the sides (shoulder level) and secure distance for work. The command, " Class, **halt!** " is given, and the lesson is begun.

It is a good plan to precede the lesson proper with marching. The pupils may march down the center of the room in twos. On reaching the front the first couple passes to the right, the next couple to the left, followed by the rest in order. When the first two couples meet at the rear they make quick quarter-turns, face front, and march down in fours. The first four on reaching the front turn to the right, the second four to the left, etc.; on meeting at the rear they come down in eights. The gymnastic

lesson may be given with the class in this formation, or the marching may continue, in reverse order, until the class is marching in couples or in single file.

In the marching, work for correct posture, but easy carriage. When marching together pupils should march shoulder to shoulder, and should turn square corners.

The gymnastic lessons have been written as if intended to be given in a schoolroom. This is because in the majority of schools there is no other space to be had. When a gymnasium or playground is available, the work may be taught in either place.

Open Windows. Whenever the work is given indoors, open the windows. Face the pupils toward the windows for the breathing exercises.

Alternate Rows Face the Back of the Room. This means that the even-numbered rows face the back of the room. In marching serpentine fashion, the leader of the first odd-numbered row marches forward around the room, then up and down the aisles followed by the rest of the class.

Shoes. All children should wear a tennis shoe or other soft shoe for the work. If pupils are unable to afford this, socks may be purchased for a few cents, or they may be made in class out of canvas. These are to be worn over the stockings when the shoes are removed.

FORMAL GYMNASTICS

Gymnastics which are performed in response to command are known as formal gymnastics.

The aims of each gymnastic lesson are three-fold, and are produced as follows: (1) Educational effect is secured in quick response to commands; (2) the corrective effect is sought by stimulation of habits of good posture and insistence on correct execution of each gymnastic movement;

(3) a hygienic effect is produced by rapid repeated contractions of large groups of muscles — which is followed by deepened breathing and quickened circulation.

Each aim must be achieved in every gymnastic lesson, otherwise the lesson will be incomplete. The first aim can be secured only by giving the commands in clear, crisp voice, so that the pupils will hear, understand, and respond with quick precision. Special emphasis should be placed on rapid response in the order exercises.

The second aim can be accomplished by insistence on correct position of the body throughout each gymnastic movement, with complete muscular contraction of the part exercised, and by many repetitions.

Good Form. This consists in correct position of the entire body as well as the exercised part. Good form must be insisted on if a corrective effect is desired.

The head, arm, and trunk exercises are especially important because of their corrective value.

To accomplish the third aim, large groups of muscles must be brought into play until the breathing is deepened and the circulation is increased. The precipitant exercises are chiefly of hygienic value. The number of repetitions of any exercise should not be so great that prolonged fatigue results.

Commands. In order that a group of people may work in unison, a command must be used. A gymnastic command consists of three parts: (1) The preparatory word or phrase; (2) a distinct pause; (3) the executive word. Take for example, "Hands on hips" — **place!** The first part "Hands on hips" prepares the pupil for what is to come; the pause gives time for the impulse to travel to and from the brain, and "**place!**" is the final signal for the execution of the movement.

The pause is always indicated in print by a dash, and the executive word by heavy type.

The executive word should always be given in a clear, forceful tone. The voice need not be pitched high, but the class should be made to feel the force and power behind the tone.

A pause is never used in the command, Class, **halt!** as two movements follow the final executive word.

Form. The command may be used with the verb in the imperative, as, Trunk forward — **bend! Raise!** or with a present participle and numerals: Trunk bending forward — **one! Two!**

Rhythm. A rhythmic exercise is one that is repeated several times with but one command given as a start. It is started by the word **Go!**, and **Stop!** is used to conclude the movement, unless it is to be repeated a stated number of times. For other uses of "**Stop!**" see 3, lesson 2, page 120.

There are two types of rhythm. In the first, which is known as *even rhythm*, the time for execution of the movement and the time for which the position is held are equal. In the second type, known as *irregular rhythm*, the *movement* is performed quickly, and in a shorter space of time than that devoted to holding the *position*. The latter type is introduced in the sixth grade.

Time-markers. In order to secure good rhythm, it is necessary that the teacher count as the movement is performed. The children also should count when they are learning an exercise. Later, they may simply count to themselves. Counts used in this fashion are known as *time-markers*, and should not be confused with a *numeral* command. A command is always given *before* the response to the movement; time-markers are always given *with* the movement.

Admonitions. The classes may be stimulated to more forceful and better work by the use of what is known as an admonition. For example, "*Backs flat!*" "*Heads up!*" hand clapping, and many other devices which will wake up the class are examples of such stimulation, and should be used frequently to secure good work.

Demonstration. In teaching an unfamiliar gymnastic exercise, it is necessary to demonstrate and explain the exercise at the same time, in order that the class may gain a clear mental picture of what is wished. The teacher should be exceedingly careful that she demonstrates with good form, as the children are gaining from her example an idea of the way the exercise should be performed. If the movement is to be executed with force, the demonstration must be vigorous and forceful.

It will be necessary for the teacher to perform the exercise with the class two or three times, but this should not be continued, or the class will soon come to depend upon the teacher and the work will be merely imitative.

Cues. When the class has a working knowledge of an exercise, it will no longer be necessary to demonstrate the movement, but simply to give a quick slight suggestion of it during the preparatory part of the command. If it is knee bending, for example, bend the knees and immediately return to position, as the word "knees" is spoken, then follow this by the executive word, "**Bend!**"

Anticipation of Commands. A common fault of inexperienced teachers is to allow the children to anticipate the commands. This is often due to the fact that the teacher is shortening the pause in the command. Again, she is performing the exercise as she gives the command. As a result, the children watch the teacher, imitate the movement as best they can, and do not wait for the executive word.

Number of Repetitions of an Exercise. This is something that cannot be done by rule. The three aims must be kept in view, and the class must be worked hard, though not to the point of exhaustion. Put vigor into the lesson and push it through with as few pauses as possible. A breathing exercise takes about twelve seconds, — six for inhalation and six for exhalation.

A breathing exercise should *never be performed in rhythm.*

Fig. 2. — Gymnastic sitting position.

Good Gymnastic Sitting Position. The feet are squarely upon the floor, the backs are away from the seats, the hands are grasping the near corners of the desks, and the pupils sit to make themselves as tall as possible. (Fig. 2.)

Fundamental Standing Position. This is an active gymnastic position which is taken when the command "Class — **attention!**" is given. The feet are placed parallel and about three or four inches apart; the weight is equally divided upon the balls of the feet; the knees are straight; the hips are back; the chest is over the toes; the head is erect, and the palms are placed against the outer sides of the thighs. The muscles are tense. The teacher should try to impress the pupil with the sense of feeling "tall." This is the position that the pupils should maintain from the beginning through the entire execution of a movement until a *command* to relax is given. (Fig. 3 and Fig. 4.)

Fig. 3. — Fundamental standing position.

Fig. 4. — Position of feet in fundamental standing position.

Always bring the body back to the fundamental standing position at the end of an exercise with the crisp command, "**Position!**" (If the class has been given a breathing

exercise with the arms placed in a certain position, the arms should be stretched forcibly down to the sides on this command.)

Relaxed Standing Position. This is an easy standing position, and is taken at the command, " In place — **rest!** " It is necessary during the lesson to allow the class to assume a position which is less tense than the fundamental standing position. This is known as the relaxed standing position (Fig. 5). The teacher should bear in mind that this is never a *poor* standing position. The left foot is placed to the side, the weight being equally divided upon the two feet, and the muscles are somewhat relaxed.

Fig. 5. — Relaxed standing position.

When to Use the Relaxed Position. (1) After a strenuous exercise, when the class shows fatigue; (2) during a long demonstration of a new exercise. (3) When many of the class are standing poorly the command " In place — **rest!** " may be given and followed by the command " Class — **attention!** " which pulls the entire class up to a good standing position.

When Not to Use Relaxed Standing Position. (1) After each exercise. (2) To look up the next exercise in the lesson. (This should not be necessary.) (3) For *brief* explanation or demonstration.

Form of Gymnastic Lesson. The following form is followed in a gymnastic lesson, so that every part of the body is exercised during the lesson. The entire lesson should always be given.

1. **Order.** These exercises require considerable mental alertness and little muscular work. They are given to stimulate the class and prepare them for the work to come. Exercises which have been previously given as leg movements, and have been mastered, are later often given as order movements.

Quick response to command must be insisted upon.

2. **Head.** These exercises are given to strengthen the muscles which hold the head and chest in good position, and with the exception of head twisting and bending to the side, are always accompanied by breathing. The corrective aim should be kept in mind while giving these exercises.

3. **Leg.** These exercises bring muscles of the lower part of the body into play. The teacher should keep the hygienic aim in mind, and there should be many repetitions of the command.

4. **Arm.** These exercises strengthen the muscles of the arms and shoulder girdle, and should be of great corrective value. Good form should be insisted upon. Arm and leg movements are generally combined in the upper grades.

5. **Trunk.** The large muscles of the trunk are here brought into play. The entire group of back muscles are strengthened as well as the muscles of the abdominal wall. Good posture should be maintained throughout the exercise.

6. **Precipitant.** These are rapid movements in which the feet are taken from the floor, as in jumps or runs. They are mainly hygienic in value.

7. **Breathing.** This tones the body down to normal after the preceding strenuous exercise, and prepares the pupils for the return to class work.

8. **Balance.** In the fourth grade several rhythmical balance exercises or fancy steps have been introduced. These are of hygienic value, as well as excellent training in rhythm. They may be practiced by moving around the room or by advancing toward the front of the room, then facing about and moving toward the rear.

Introduction to Gymnastic Lesson. Every lesson is introduced by having the children clear the desks, and assume a good gymnastic sitting position. (Fig. 2.) See that this is done quickly and quietly. At the command, "*Stand!*" the pupils rise, and stand in the center of the aisles. At the command "To physical training seats — **run!**" division I runs forward to position. (See directions under **Posture.**) Division II faces the back of the room and runs to seats. When the children are in position, the teacher should then command, "Class — **attention!**" and see that all are ready and alert. If the class does not respond, give "In place — **rest!**" and try to pull them up with another command, "Class — **attention!**" Look at the class from the side; it is easier then to judge the posture.

General Suggestions. Know the gymnastic lesson "by heart", so that each command is on the tip of the tongue. Walk about the class as the commands are given. Never stand in one part of the room for any length of time, but move about continually. This stimulates the class and brings the teacher into more intimate touch with the pupils.

Corrections. In a schoolroom these must necessarily be more or less suggestive, such as, "Make yourself tall", "Flat backs", "Pull the arms in hard", etc. Many times to call the name of the pupil and point out the fault will prove effective. Walk as near as possible to the pupil and give a suggestion. This must be done rapidly, as the work must not drag, and the class should not hold a fatiguing position for long.

In the outer aisles many manual corrections may be made. Stand at the back of the pupil and place his body in the correct position. When the arms are bent (Arms upward — **bend!** Fig. 11), try to pull the arms from the sides; this will act as a stimulus to the pupil to hold the arms forcefully.

Posture. Correct posture will not be secured by the teaching of gymnastic exercises alone. The children's interest must be stimulated. They must be made to *want* to stand erect. Miss Bancroft has written an exceedingly illuminating book, "The Posture of School Children", which will be found invaluable. Miss Mabel L. Cummings has written a brief but practical bulletin on the subject, which may be obtained from the Illinois State Normal University, Normal, Illinois.

The children should be tested individually for correct posture, and graded accordingly. The good posture division should stand during the gymnastics in one section of the room and be known as "Division I", while the poor posture division should be placed together in another section, known as "Division II."

A test may be taken each month and the children will watch with interest to see the change in the numbers in each division.

Vertical Line Test. This test may be given to each pupil while the class is standing in the aisles. Take a long stick

(a window-stick is often convenient) and hold it in a vertical position, so that it forms a line from the front of the child's ear to the forward part of the foot. The long axes of the head, neck, and trunk form a straight line. The line so formed by these axes is parallel with the vertical stick. The boy in Fig. 6 A is standing in such a position.

FIG. 6.

A. Correct standing position. B. Fatigue standing position C. Exaggerated standing position.

If a line is run from the ear to the forward part of the foot as in Fig. 6 C it will be found that a zigzag line is formed by the axes of the body instead of a vertical line. (See "Posture of School Children", Bancroft, page 6.)

Directions for Correction of Faulty Positions. (**Fig. 6.**) Never nag children about their posture. Try to get them to look on the work as a game, or as a desirable result to attain.

Fatigue Position. (*Fig. 6B.*)

General Correction. Try to make yourself tall. Hold the weight over the toes.

Special Directions. (*Fig. 6B.*)

Flat chest. Get the chest over the toes.

Forward position of head. Head back, and chin in.

Hollow back. Waist in. Stretch up.

Exaggerated Standing Position. (*Fig. 6 C.*)

General direction. Relax or slump. When this is secured, special direction may be given for the erect position.

Special Direction.

Stretch up — waist in.

Music. The gymnastic lessons are planned to be given without music, with the exception of the wand and dumb-bell lessons of the seventh and eighth grades.

When gymnastics are accompanied by music much of the desired effect is lost, because in that case the pupil's mind is apt to become fixed on the music and on watching the teacher, since work with music must be taught by the imitative method. Music forms an added interest which means that the attention can not be entirely fixed and ready for the execution of each part of the movement, nor as intent on directions and unexpected commands from the teacher; hence small corrective value is derived from work of this type. The rhythm used with music must be even instead of irregular; thus much of the desired definiteness and force of muscular contraction is lost. Considerable hygienic value may be derived from the latter type of work, although this depends to a great extent on the teacher's power in getting children to work.

Schottische time should be used for the wand and dumb-bell work. Music should not be used for the head or breathing exercises.

GAMES

The play of children is at first instinctive and spontaneous, but, like all other instincts, it must be allowed to flourish in the right atmosphere or it dies or becomes warped. Educators have come to realize the need and value of play for children, and are urging the teachers to oversee the play of the pupils in the public schools.

In the cities, games and plays lose their original character and soon smack of the gutter, unless some man or woman of ideals is near to correct this tendency. In the country, contradictory as it may seem, few games are played. Many of the children live a more or less solitary life, and do not learn how to play and coöperate while at school.

The teacher should approach the pupils in a spirit of play. No one can be a successful play leader unless he has an understanding of and a love for games.

A large repertory of games is necessary. If a game is not going well, the teacher should have several others which he can bring forth on the instant. Children are notoriously conservative and take to new games slowly. Often a game which at first was decidedly unpopular will, when introduced at a later time, be played to the exclusion of others.

It is well to know many of the counting-out rhymes that children in third and fourth grades so love to use in choosing the one who is to be "it".

One of the players counts out, starting with himself and points to each player in turn until the last word of the jingle is said. The player then pointed at is out. The same is continued until all are out except one, who is "it".

Counting-out Rhymes. The following counting-out rhymes are quite generally used:

1. Eeny, meeny, miny, mo,
   Catch a nigger by the toe,
   If he hollers, let him go,
   Eeny, meeny, miny, mo.

2. One goes east,
   And one goes west,
   And one flies over
   The cuckoo's nest.

3. Monkey, monkey, bottle of beer,
   How many monkeys are there here?

4. Red and white and blue,
   All are out but you.

5. Onry, ory, ickory Ann,
   Filsom, folsom, Nicholas John,
   Queeby, quaby, English navy,
   Pease, pause, buck.

6. Engine, engine, number nine,
   Running on Chicago line;
   If she's polished how she'll shine,
   Engine, engine, number nine.

STORY PLAYS

In the first and second grades, the work in physical training should consist chiefly of play; no formal gymnastic work ought to be given, as the children have neither the muscular coördination nor the interest for this type of work.

Plays which imitate many of the occupations and everyday activities of the life about may be used in a way that will appeal to the imagination of the small child, and will

give the necessary amount of exercise. This type of work takes the form of a story, which the pupils act out, and hence is called the story play.

The plays follow a definite order, so that all parts of the body may be exercised.

Form of Story Play.

Movement	*Example*
1. Stretching.	1. Reaching to the shelf for a book.
2. Leg.	2. High-stepping horses.
3. Head.	3. Looking up in the trees.
4. Arm.	4. Mowing the grass.
5. Trunk.	5. Chopping.
6. Precipitant.	6. Jumping in place to get the feet warm.
7. Breathing.	7. Blowing on the fingers to get them warm.

The story play should be given in such a manner that the imaginative side of the child is alert. The suggestions for movements should come from the children. For instance, the teacher wishes to give a snow play through deep snow. She may introduce the subject by saying "Let's play that it snowed all last night and the snow is very, very deep. Some one show us how we shall have to walk through the big drifts." Have several children demonstrate before the class. Then proceed by saying, "Let's all do it — **go!**"

This work is informal, and while there must be order in the room, each child should work out the movements in his own way as far as possible.

The story plays may correlate with the daily occupations, and if the above order is followed a teacher may work out and adapt any number of plays of her own.

RHYTHMIC PLAYS

These plays fill a place in the training of the body that can be supplied in no other way. Aside from the wonderful hygienic value, and the development of rhythm and grace, they provide a simple mode of dramatic expression which is much needed in our hurried commercial life.

Whenever possible, these plays should be given out of doors. Their hygienic value will be many times increased. When no piano or victrola is available, part of the children may hum the tune, or clap the hands lightly.

Where space is limited as in a schoolroom, often a play room or the hall can be secured. If this is out of the question, the movements can often be adapted and performed in the aisles of the ordinary schoolroom. (See page 56.)

When there is not an equal number of boys and girls, boys may play girls' parts, and *vice versa.*

No attempt has been made to follow a definite progression in these rhythmic plays, nor in the games.

Formations in Rhythmic Plays. The following formations are most commonly used in rhythmic plays:

Circles. Facing "clockwise" is a circle formation with the pupils ready to proceed in the direction in which the hands of the clock move.

Facing "counterclockwise" is the reverse of the above formation.

Facing "in" means facing the center of the circle.

A circle facing "forward" means in a clockwise direction, but whether clockwise or counterclockwise depends on the wish of the teacher.

Facing "each other" means that the pupils face each other by twos.

Rows. The pupils stand in lines facing the front of the room, or they may face each other according to the play.

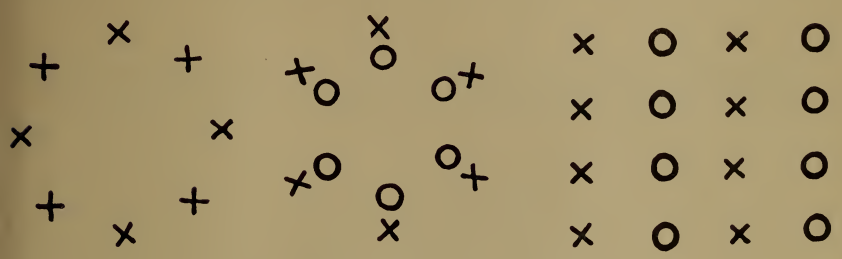


Fig. 7. — Formation for rhythmic plays.

A. Single circle. B. Double circle. C. Rows.

RURAL SCHOOLS

In rural schools many different problems arise concerning the division of work for the physical training. The only feasible plan is to divide the work and give the first four grades third grade gymnastics alternating with plays, games, and an occasional story play that will appeal to the younger children. Gradually progress the next year with fourth-grade work. The upper grades may be given fifth-grade work and gradually progress with the sixth and higher grade work. The work of the two divisions should alternate through the week, so that one week one division will have two days of work and the next week, three days.

Games and rhythmic plays will be found very valuable here and should be used as often as possible.

Note. The technique of gymnastic commands used in this book is based on that found in "Gymnastic Teaching" by William Skarstrom.

PHYSICAL TRAINING

FIRST GRADE

STORY PLAYS

THE PLAYGROUND

See Directions for Teaching the Lessons.

All movements written for the right side should be given the same number of times on each side.

1. *Run to playground.* **Stand**! Ready — **go!** One row at a time runs around the room and back to seats. Run lightly on the toes.

2. *Sighing because it is warm.* Breathe — **in!** Heave a big sigh. Breathe — **out!** Let the air out. Again — **one! Two!**

3. *Pushing the swing.* Place the right foot forward. **One!** Sway forward, and push forward and upward with the arms. **Two!** Sway backward, and let the arms sink. Again — **one! Two!** Keep on swinging — **go!** All the swings keep together. Keep it up — **go! Stop!** Do not allow the children to bend backward from the waist.

4. *On the see-saw.* Take hold of the board. **Down!** Knees bend toward the floor. **Up!** Stretch the knees. Again — **one! Two!**

5. *The see-saw board.* Place the feet apart, and raise the arms at the sides. **One!** Bend to the right. **Two!** Bend to the left. Again — **one! Two!** Keep it up — **go! Stop!**

6. *Skip home.* Ready — **go!** One row at a time around the room. Stop at seats. Skip lightly on the toes.

7. *Tired.* Sit down. Breathe — **in!** Breathe — **out!** Again — **one! Two!**

After the children have acquired the coördinations necessary to perform the see-saw, the following exercise may be substituted:

Three rows work together, the first and third rows facing. The second row is the teeter, and each child stands with feet apart and arms stretched at shoulder level. The children in the outer rows take hold of the outstretched hands, with both hands. When the teeter bends to the left the row on the left will stoop down and bend the knees, while the row on the right will stand on tiptoe. Repeat, with the outer rows alternating the bending and stretching of knees.

PICKING APPLES

1. *Drive wagon to orchard.* **Stand!** Ready — **go!** One row at a time runs around the room to seats. Hold the reins and gallop lightly on the toes.

2. *Tired horses.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

3. *Taking down ladder.* **One!** Pull ladder from wagon. **Two!** Put it on the ground standing against the tree. Again — **one! Two!**

4. *Climbing ladder.* **One!** Bend the knee. **Two!** Place the foot on the ground. Again with the left — **one! Two!** Up to the top — **go! Stop!**

5. *Picking apples from branches.* **One!** Reach high up, on toes. **Two!** Put in a basket. Again — **one! Two!** Pick carefully.

6. *Picking apples from the ground.* **One!** Stoop down.

Two! Rise and put the apples in the barrel. Again — **one! Two!** See who can get his barrel full first. Ready — **go! Stop!**

7. *Drive home.* Ready — **go!** Horses jog trot. One row at a time runs around the room and back to seats.

8. *Ready to rest.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

TREES

Fig. 8. — Pine trees.

1. *Tall pine trees.* **Stand! One!** Right foot in chair. **Two!** Left foot in chair and face front. Hands over head, with palms together. A tall and straight pointed tree.

2. *Wind sighing in trees.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

3. *Wind blowing pine needles and branches.* **One!** Wiggle the fingers and sink arms sideways downward. **Two!** The arms are raised over head. Again — **one! Two!** The wind blows harder — **go! Stop!** Let the arms remain at the sides.

4. *The wind twists the trunks of the trees.* **One!** Twist trunk to right. **Two!** Twist trunk to left. Again — **one! Two!** The wind blows harder and harder — **go! Stop!**

5. *The trees are bent low.* Jumping from seats. **One!** Jump, landing on the toes. **Two!** Face front of room.

6. *The brook.* The rain has been falling so fast that the brook is running very rapidly. Run fast like the brook. Ready — **go!** One row at a time runs around the room and back to the seats.

7. *Tired.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

THE FARM

1. *On the train for the country.* **Stand!** Ready — **go!** One row at a time runs around the room and back to seats. Each row forms a train of cars. The pupil in front puts his hands on his hips; each of the remaining children puts his hands on the shoulders of the one in front of him. At a signal from the teacher each row steams forward around the room with short pushing steps. The feet are not taken from the floor.

2. *Arrival in the country.* The engine lets off steam. Breathe — **in!** Breathe — **out!** Again — **one! Two!**

3. *Throwing corn to the chickens.* **One!** Take handful from basket. **Two!** Throw underhand. Again — **one! Two!**

4. *Pumping water for the cattle.* Step forward as if grasping handle. **Down!** Push handle down and bend the trunk and knee forward. **Up!** Stretch knees, raise trunk, and pull arms in toward body. Again — **one! Two!**

5. *Jumping on the hay.* **One!** Put left foot in seat. **Two!** Place right foot in seat and stand facing side of room. **One!** Jump from seat and fling arms to side. Land on toes with bent knees. **Two!** Stretch knees, bring arms to position and sink heels. Up in chair — **one! Two!** Jump — **one! Two!**

6. *Run to the house.* Ready — **go!** One row at a time runs around the room to seats.

7. *Smell the dinner.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

GOING TO THE WOODS

1. *Skip to the woods.* **Stand!** Reach for the hats — **one! Two!** Put them on. Ready — **go!** One row skips around the room to seats. Skip lightly on the toes. Swing the arms as you go.

2. *Blowing the milkweed.* Pick the milkweed. Breathe — **in!** Breathe — **out!** Blow high up in the air. Again — **one! Two!** See how long you can keep the seeds in the air.

3. *Shaking nuts from trees.* Spring lightly upward for the branches. **Shake!** Pull the branches down. **Shake!** Raise the arms and let the branches go up, but still hold on. Again — **one! Two!** Shake hard and fast — **go! Stop!**

4. *Picking up nuts.* **Down!** Stoop down. **Up!** Stretch knees and put nuts in the basket. Again — **one! Two!** See who can get his basket full first — **go! Stop!**

5. *Throwing nuts to squirrels.* **One!** Hand in basket. **Two!** Away over to the oak tree, with overhand throw. Again — **one! Two!**

6. *Jump over brook and run home.* Draw two chalk lines at the front of the room to represent a brook. The first row runs forward, jumps over the brook and runs to seats, followed by the second row. The teacher should stand in front of the children as they jump.

7. *Glad to get home.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

RAKING LEAVES

1. *Out to the yard.* **Stand!** Rakes on the shoulders. Ready — **go!** One row at a time around the room. Scuffling through the leaves, swing the foot in a circle to the side and kick the leaves as you go.

2. *Looking for the woodpecker.* **One!** Look up and turn the head far around to the right. **Two!** Far around to the left. Again — **one! Two!**

3. *Raking.* Place the right foot forward, raise the arms forward as if grasping a rake. **One!** Bend the trunk forward, and reach forward with the arms. **Two!** Raise the trunk and pull the arms in toward the body as in raking. Again — **one! Two!** Rake on both sides. Reach far forward for the leaves.

4. *Making a pile of leaves.* **Down!** Stoop, bend the trunk forward and gather the arms full of leaves. **Up!** Rise and drop the leaves in a pile at the side. Again — **one! Two!** Work hard to get a big pile — **go! Stop!**

5. *Tossing leaves over head.* **One!** Take leaves from top of pile (desk), and toss over head. **Two!** Reach for more leaves. Again — **one! Two!**

6. *Jumping in leaves.* Ready — **go!** Swing arms back and take a light jump forward, landing on toes.

7. *Lighting fire.* Stoop down. Breathe — **in! Blow!** Again — **one! Two!**

8. *Dancing around the fire.* When time permits, it makes a good climax to have the children in each of two adjoining rows face, join hands, and run around one row of seats (bonfire). Give a breathing exercise at end of the running as follows: Catching the breath. Breathe — **in!** Breathe — **out!** Again — **one! Two!**

CUTTING CORN

1. *Field of corn.* **Stand! One!** Place the left foot in the seat. **Two!** Place the right foot in the seat and stand facing the front of the room. Raise the arms diagonally upward; the *hands* droop downward (leaves of corn). The stalks stand firm. Four to ten children may run up and down the aisles (through the corn field).

2. *The wind blows the tassels.* **One!** Bend head over to the right side. **Two!** Bend head to the left. Again — **one! Two!** The wind blows gently.

3. *The wind blows the leaves.* **Up!** The arms are moved up over the head. **Down!** Down to the sides. Again — **one! Two!** The wind blows harder. **Up!** Backward and — **down!** The arms move in a circle backward and downward. Again — **one! Two!**

4. *Cutting corn.* Down from seats, alight — **jump!** The farmer hurries to the field to cut the corn. Ready — **go!** First row walks quickly forward, followed by the others around the room until a circle is formed. Cutting corn. An imaginary knife is carried in the right hand. A wide swing of the body and arm is made to the right, and the corn is cut. The cut stalks are then gathered into the left arm. This is all done while the class marches slowly forward around the room. Get a good trunk movement. Leaders down to seats and — **stop!**

5. *Late for supper, run home.* Ready — **go!** One row at a time runs round the room and back to seats.

6. *Bed-time.* Blow out lamp. Breathe — **in!** Breathe — **out!** Again — **one! Two!**

HALLOWE'EN

1. *Drive to field for pumpkins.* **Stand!** Take reins and hold them tight (*spirited horses*). Ready — **go!** Horses gallop very fast. One row at a time runs around the room and back to the seats.

2. *Tired from holding horses in.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

3. *Gathering pumpkins.* **Down!** Stoop down and get a nice round pumpkin for a jack-o'-lantern. **Up!** Slowly lift it and put it into the wagon. Again — **one! Two!** Get enough to fill the wagon — **go! Stop!** They must be put into the wagon carefully so they will not break.

4. *Drive home slowly.* Alternate rows face the back of the room. Ready — **go!** Hold in horses and make them walk. Two rows walk around one row of seats.

5. *Making jack-o'-lanterns.* **Scoop!** Take out seeds. **Throw!** Throw seeds with overhand throw, as far as you can. Again — **one! Two!** Make eyes, nose, and mouth. Light the candle inside.

6. *Teasing people.* Run around to friend's house. Ready — **go!** At window. **Up!** Raise lantern up high and stand on toes. **Down!** Bend the knees. Hear some one coming. Again — **one! Two!**

7. *Some one coming.* Hurry home. Ready — **go!** Lightly, so no one will hear. One row at a time runs around the room and back to seats.

8. *All quiet at home.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

THE MILLER

1. *The miller's wheel.* **Stand!** Ready — **go!** Two rows of children face, take hold of hands, and march around one row of seats swinging hands in and out as they march. **Stop!**

2. *The wheel groans as it turns.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

3. *Unloading bags of corn from wagon.* Stand with the feet slightly apart. **Over!** Bend over to the right and pick up the bag. **Toss!** Raise trunk; bend over to the left, and drop the bag over the side of the wagon. Again — **one! Two!**

4. *Emptying bags into a hopper.* **Down!** Bend forward. **Up!** Pick up the bag; raise trunk and empty the corn into the hopper, which is directly in front of you. Again — **one! Two!**

5. *Cross the muddy stream below the dam.* Ready — **go!** On heels around room and down to seats.

6. *Resting at evening.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

BROWNIES AND ELVES

1. *Brownies run to shoemaker's.* **Stand!** Ready — **go!** Run lightly on toes. One row around the room to the seats. Brownies shake forefingers as they go. Peep in shoemaker's window.

2. *Shoemaker is sad.* Breathe — **in!** Breathe — **out!** He has sold no shoes and sighs deeply. Again — **one! Two!**

3. *Brownies get the elves.* Ready — **go!** Run away very softly and quickly. One row after the other around the room until all are in circle.

4. *Making shoes.* Elves and brownies come creeping

back at night to help the shoemaker. Walk on tiptoe so as not to waken him. Arrange children in twos facing each other (a double circle around the room). Winding the thread — **go!** Raise arms to shoulder height, close fists, and wind one hand over the other, three times. Wind the other way — **go!** Pulling the thread. **Pull! Pull!** Jerk the fists apart twice Driving pegs three times — **go!** The fists are tapped together three times. Again from beginning — **go! Stop!**

5. *Packing shoes away.* **Down!** Stoop, bend trunk forward, and gather armful of shoes. **Up!** Put on the shelf. Again — **one! Two!** Put in neat row.

6. *Whispering dreams.* Skip to tell people to buy shoes. Ready — **go!** Skip in twos around the room. Skip single file. Have children practice quickly skipping into single circle. Practice forming double circle. Down to seats and sit.

7. *Shoemaker gasps with surprise* when he sees the shoes. Breathe — **in!** Breathe — **out!** Takes a big breath when the customers begin to come. Again — **one! Two!**

PREPARATION FOR THANKSGIVING

1. *Getting flour.* **Stand!** Turn toward the side of the room and face desks. **Down!** Get flour from barrel (seat) and put in bowl on table (desk). Again — **one! Two!**

2. *Sifting flour.* Ready — **go! Stop!** Both hands forward, as if holding a sieve. Shake from side to side.

3. *Stirring mixture.* Ready — **go! Stop!**

4. *Rolling out crust.* Ready — **go! Stop!** Roll forward and back.

5. *Putting pies in oven.* Bend over and open oven door. Get pie from table. **Down!** Put pie in oven. **Up!** Get another pie. Again — **one! Two!**

6. *Run out to play while the pies bake.* Ready — **go!** One row at a time runs around the room to seats.

7. *Blow on fingers.* Fingers are burned while taking pies out. Hold them up and blow on them. Breathe — **in! Blow!** Again — **one! Two!**

GOING TO GRANDMOTHER'S

1. *Pick up bags and run for train.* **Stand!** Ready — **go!** Have alternate rows face the back of the room and two rows run around one row of seats.

2. *Wave to grandmother.* Ready — **go! Stop!** Use both hands and wave hard so she will see you.

3. *Playing with the rabbits.* **Hop! Hop!** Children stoop down and hop on all fours, or the hopping may be done on feet with forefingers held at head to imitate rabbit's ears. Again — **go!** Have them hop forward toward the front of the room, then turn about and hop back to seats.

4. *The turkey gobbler.* Flapping his wings — **up!** Raise arms away up over head. **Down!** Let arms sink to sides. Again — **go!** He gets very angry and flaps harder — **Stop!**

5. *Picking chrysanthemums.* A nice bunch for the table. **Down!** Bend over and pick a few flowers. **Up!** Put in basket. Again — **one! Two!**

6. *Skip to the house.* Ready — **go!** Same as 1 of this lesson except that the children skip.

7. *Looking at the pies on the shelf.* Bend head back and breathe — **in! Out!** Again — **one! Two!**

SKATING

1. *Skating.* **Stand!** Ready — **go!** Children skate in couples. Take hands across row of seats; as in skating, right hand takes partner's right, and left hand takes partner's

left. Slide diagonally forward right, slide diagonally forward left. Skate forward toward front of the room. Turn around and skate toward the back. If there is a victrola in the schoolroom, use a slow march for this exercise.

2. *Blowing on fingers to warm them.* Breathe — **in! Blow!**

3. *Getting warm.* **One!** Fling the arms across the front of the body. **Two!** Fling the arms to the back and clap the hands. Again — **one! Two!**

4. *Helping ice men.* **Down!** Stoop down. **Up!** Slowly lift large cake of ice upon sled. Again — **one! Two!**

5. *Warming the toes.* Ready — **go! Stop!** Jump lightly on the toes. The knees should bend slightly on the landing.

6. *Smelling wieners cooking over bonfire.* Breathe — **in! Out!** Again — **one! Two!**

CHRISTMAS TOYS

1. *Waking up.* **Stand!** Bend the elbows. **Stretch!** Stretch the arms slowly upward over the head. **Bend!** Pull the arms down against the ribs. Again — **one! Two!**

2. *Clap and jump when stocking is spied.* Ready — **go! Stop!** Jump lightly on the toes.

3. *Jointed doll.* Twists head. **One!** Turn head to the right. **Two!** Turn head to the left. Again — **one! Two!**

4. *Bends and stretches arms.* **Bend!** Bend arms up and pull in against ribs. **Stretch!** Stretch arms stiffly to the sides (shoulder level). Again — **one! Two!**

5. *Jack-in-the-box.* Put Jack in box. **One!** Teacher presses imaginary button on desk. Children quickly bend knees down toward the floor. **Two!** Teacher presses but-

ton again and children spring to standing position. Again — **one! Two!**

6. *Jumping Jack.* **Jump!** Spring with feet apart and raise arms to shoulder level. To place — **jump!** With a spring bring feet together, and lower arms to sides. Again — **one! Two!** Eight times — **go!** The feet are brought together on the eighth count.

7. *Quiet after play.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

THE SNOW MAN

1. *Wading in the snow.* **Stand!** Ready — **go!** One row after the other marches round the room, lifting the knees very high.

2. *Looking at the clouds.* Head back. Breathing in the cold air — **one! Two!** Again — **one! Two!**

3. *Falling snow.* Raise the arms at the sides to shoulder level. **One!** Move arms gently downward with fluttering movement. **Two!** Move arms upward to shoulder level. Again — **one! Two!**

4. *Making snow man.* Ready — **go! Stop!** Bend trunk slightly forward as if rolling and making a big ball of snow. As the ball becomes larger the steps become slower. Put small ball on top for head, and arrange arms. Stand back and look at the work.

5. *Snowballing snow man.* **Down!** Stoop down, get snow and make snowball. **Throw!** Again — **one! Two!** One of the children may be chosen to be snow man, and stand at the front of the room. As some one hits his head, he lets it drop forward, when the arm is hit it drops to the side, etc. This will prove very amusing to the children.

6. *Springing from one foot to the other to get warm.* **One!**

Spring to the right foot. **Two!** Spring to the left foot. Again — **one! Two!** Eight times. Ready — **go!**

7. *Blowing on fingers.* Breathe — **in! Blow!** Again — **one! Two!**

THE BLACKSMITH

1. *Drive the lame horse to the blacksmith's shop.* **Stand!** Ready — **go!** One row at a time runs around the room. The left forefoot is lame, so we must step hard on the right foot.

2. *Make a noise like the bellows.* Breathe — **in!** And — **blow!** Let the children blow air out audibly. Again — **one! Two!** Bend the head back and blow hard.

3. *Working the bellows.* Place the right foot diagonally forward. Raise the arms to the chest. **One!** Push forward and downward with the arms, allowing the body to bend forward from the waist. **Two!** Pull the arms back to the chest and raise the trunk. Again — **one! Two!** The children may continue to make a noise like the bellows if the teacher finds that it is not too monotonous. Do not allow the children to tip back as the arms are raised to the chest.

4. *Making horseshoes.* Place the right foot sideways, and raise the arms to the shoulder, ready to take a downward stroke with the hammer. **One!** Send the arms forward and downward (the trunk bends forward). **Two!** Raise the arms to the shoulder, (the trunk is raised). Again — **one! Two!** Work quickly — **go! Stop!**

5. *Trot home with the horse.* Ready — **go!** One row at a time runs around the room and down to seats.

6. *Quiet after the day's work.* Breathing as in the previous lessons.

COWBOY

1. *Twirl the lasso.* **Stand! One!** Lasso in the right hand, make a big circle over the head. **Two!** Repeat. **Three!** Repeat. Ready — **throw!** Repeat with left hand. (Show picture.)

2. *Ponies gallop.* Ready — **go!** One row at a time gallops around the room and back to seats.

3. *Shooting balls.* **One!** Throw ball up in the air with the left hand. **Shoot! Bang!** Raise the right hand and shoot. The children may say "Bang!" Again — **one! Two! Bang!** Look up.

4. *Balance on pony.* On toes. **One!** Bend to the right. **Two!** Bend to the left. Again — **one! Two!**

5. *Gallop home, twirling lasso.* Ready — **go!** One row at a time runs down to seats.

6. *Resting at evening.* Breathing. Same as in preceding lessons.

THE ESKIMO

1. *Driving Eskimo dogs.* **Stand!** Alternate rows face the back of the room. Ready — **go!** Two rows run around one row of seats. Hold on to the reins or the dogs will get away.

2. *Sea gulls flying.* Ready — **go!** Children continue in same direction as before. Raise the wings (arms) at the side to shoulder level; take short running steps; let the wings soar, and just skim over the water. **Stop!**

3. *Building an Eskimo hut.* Lifting blocks of snow. **Down!** Stoop, bending trunk forward. **Up!** Lift block and place at side. Again — **one! Two!** Build the house one block on top of the other. Make it nice and round, like

picture. (Pictures of Eskimo houses, dogs, etc. may be shown and explained to children before starting this play.)

4. *Getting warm.* Jumping from one foot to the other. **One! Two!** Keep it up — **go! Stop!**

5. *Bears.* Big white bear that walked on his hind feet. Ready — **go!** One row at a time walk around the room and down to seats. Bend the elbows and let the hands droop in front like paws.

6. *Ready for rest.* Breathing. Same as in previous lessons.

LINCOLN'S BOYHOOD

1. *Gathering firewood.* **Stand! Down!** Bend the knees and pick up a few sticks of wood. **Up!** Rise and put the wood on the left arm. Again — **one! Two!** Get a big armful ready — **go! Stop!**

2. *Home to build a fire.* Alternate rows face the back of room. Ready — **go!** Hold the wood on the left arm, march around one row of desks, and drop the wood into the woodbox (seat).

3. *Making the fire.* Breathe — **in! Blow!** Keep the coals red. Again — **one! Two!**

4. *Splitting rails.* Stand with feet apart. Raise the arms to the shoulders and grasp an imaginary ax. **One!** Fling arms forward and downward, at the same time the body bends forward. **Two!** The arms are raised to the shoulders as the trunk is raised. Again — **one! Two!** Keep it up — **go! Stop!** Keep together.

5. *Walking through the woods to borrow a book.* Ready — **go!** One row at a time passes around the room to the seats. Bend the knees and lift the feet up high.

6. *Home to rest.* Breathing. Same as in previous lessons.

VALENTINE DAY

1. *Reaching for valentines.* **Stand! One!** Reach up to the shelf with the right arm, and rise on toes. **Two!** Bring the arm down, sink heels, and put valentine on the table (desk). Again — **One! Two!** Reach up with the left arm — **one! Two!** Again — **one! Two!**

2. *Tired.* Raise the arms at the sides to shoulder level and breathe — **in!** Let the arms sink and breathe — **out!** Again — **one! Two!**

3. *Collecting mail.* Alternate rows face the back of room. Ready — **go!** Two rows march around one row of desks and stop at seats Toss mail bag on the floor. Open mail box. **One!** Stoop down, put mail in bag. **Two!** Rise and get more mail. Again — **one! Two!**

4. *Delivering mail.* Ready — **go!** One row at a time runs around the room. When teacher, or pupil selected by teacher, rings a bell the children stoop and slip imaginary valentines under the door (desk) and run quickly around to seats and sit.

5. *Rest.* Make yourselves tall. Breathe — **in!** Breathe — **out!** Again — **one! Two!** The children sit with their backs away from the backs of the seats.

IRONING

1. *Taking in the clothes.* **Stand! One!** Reach up and take the clothespins from the line. **Two!** Take down the clothes and put in the basket, which is on the ground. Again — **one! Two!**

2. *Carrying the clothes basket to the house.* Alternate rows face the back of the room. Ready — **go!** Two rows walk around one row of seats. Carry the basket on the head.

3. *Sprinkling the clothes.* **One!** Shake out clothes. **Two!** Spread on table (desk). **Three!** Sprinkle clothes.

Four! Roll them up tightly. Again — **one! Two! Three! Four!**

4. *Getting irons.* **Down!** Bend the knees, and get irons under stove. **Two!** Up and put on stove. Again — **one! Two!** Keep it up — **go! Stop!**

5. *Ironing.* Grasp imaginary iron with right hand, left hand holds piece to be ironed. **One!** Move arm from right to left in front of the body. **Two!** Move iron from left to right. Again — **go!** Iron on desk. **Stop!**

6. *Resting from work.* Breathing. Same as in previous lessons.

HOUSE CLEANING

1. *Rolling up rugs.* **Stand!** Ready — **go! Stop!** Bend forward from the waist and walk forward slowly as if rolling up a rug. Throw the rug over the shoulder. Out to the yard — **go!** One row runs around the room and down to the seats. Spread rug on the ground.

2. *Getting breath.* Raise arms at sides to shoulder level and breathe — **in!** Let arms sink downward to sides and breathe — **out!** Again — **one! Two!**

3. *Sweeping.* Stand with the feet apart; arms forward, grasp an imaginary broom. **Sweep!** Move the arms to the right, and at the same time turn the body toward the right. **Sweep!** Bring the arms to the left and at the same time turn the body to the left. As these movements are made the children wa'k forward very slowly. Keep it up — **go! Stop!** Have the children turn and move toward the back of the room when they have reached the front of the room.

4. *Beating rugs.* Rugs hung over a line. Place left foot diagonally forward; raise the arms to the right shoulder, and twist the body slightly to the right, with the hands holding an imaginary carpet beater. **One!** Swing the arms and

body forward and strike the rug. **Two!** Raise the arms to the shoulders. Again — **one! Two!** Keep it up — **go!** Get the rug good and clean. **Stop!**

5. *Carry the rugs into the house.* Fold up the rugs and throw them over the shoulder. Ready — **go!** March forward around the room, one row following the other very quickly, and down to the seats. Drop the rugs.

6. *Rest.* Place hands on hips. Breathe — **in!** Breathe — **out!** Again — **one! Two!**

SPRING ACTIVITIES

1. *Skip to town to buy marbles and top.* **Stand!** Alternate rows face the back of the room. Ready — **go!** Children skip serpentine fashion up and down the aisles to seats.

2. *Getting the breath.* Place the hands on the hips. Breathe — **in! Out!** Again — **one! Two!**

3. *Spinning tops.* Place the left foot forward. Winding string around the top — **one! Two! Three! Four! Throw!** Draw the right arm sideways and backward; swing it forward and with a little jerk release the imaginary top. Again — **go! Stop!**

4. *Playing marbles.* One row after the other run lightly around the room; form a circle, and face the center of the room. Kneel on right knee and — **shoot!** Marble is shot across the circle. **Up!** Rise and take marble from pocket. Again — **one! Two!** Take good aim as you shoot.

5. *Jumping rope.* Ready — **go! Stop!** Hold the arms out to the sides as if holding jumping rope. Twirl the hands and spring lightly to the right foot, twirl the hands again and spring to the left foot. This is continued in easy, even rhythm.

6. *Cooling off.* Breathing. Same as in previous lessons.

CLEANING THE YARD

1. *Mowing the lawn.* **Stand!** Alternate rows face the back of the room. Ready — **go!** Two rows march around one row of seats. The arms are bent, as if holding the handle of a lawn mower. A slow step forward with the right foot is taken as the arms are pushed forward. As a step is taken with the left the arms are again flexed and pushed forward as the weight is placed on the left foot.

2. *Blowing on hands to cool them.* Breathe — **in! Blow!** Again — **one! Two!**

3. *Clipping the borders.* Ready — **go! Stop!** Hold the clipping shears in both hands; move the arms in and out and proceed steadily forward.

4. *Putting the grass in the wheelbarrow.* **Down!** Gather an armful of grass. **Up!** Rise, and put it into wheelbarrow. Again — **one! Two!** See how quickly you can get it full — **go! Stop!**

5. *Raking.* **One! Two!** Again — **go! Stop!** (See 3, Raking Leaves, page 26).

6. *Jumping in pile of grass.* Ready — **go!** (See 6, Raking Leaves, page 26.)

7. *Ready to rest.* Breathing. Same as in previous lessons.

MAKING VEGETABLE GARDEN

1. *Getting the seeds.* **Stand! One!** Stand on the toes, reach over the head with the hands. **Two!** Lower the heels and place the box of seeds on the table. Again — **one! Two!** Repeat with the left arm.

2. *Looks like rain.* Hurry to the garden. Ready — **go!** One row at a time gallops around the room and back to the seats.

3. *Spading.* Raise arms somewhat forward as if holding

a spade; the right hand is below the left. The right foot is raised ready to push the spade into the ground. **Push!** The trunk is bent forward from the waist; the arms are pushed forward; the right knee is extended, and the foot is replaced on the floor. **Throw!** The arms are raised and swung to the left as the body is twisted to the left, as if throwing dirt to the side. Again — **one! Two!**

4. *Sowing the seeds.* A box of seeds is carried in the left hand. **One!** Put right hand in box. **Two!** Walk forward and scatter the seeds. **One!** Get more seeds. **Two!** Scatter seeds. Again — **one! Two!**

5. *Run home.* Ready — **go!** One row after the other runs quickly around the room and down to the seats. Run fast and get home before it rains.

6. *Out of breath.* Breathe — **in!** Breathe — **out!**

SPRING FLOWERS

1. *Skip to woods.* **Stand!** Alternate rows face the back of room. Ready — **go!** Two rows skip around one row of seats.

2. *Look up at the big white clouds.* Breathe — **in! Out!** Again — **one! Two!**

3. *Picking flowers.* **Down!** Bend knees and pick a few flowers. **Up!** Stretch knees and put flowers in the left hand. Again — **one! Two!**

4. *Raining.* Run to shelter in the barn. Ready — **go!** Two rows run around one row of seats.

5. *Falling rain.* **One!** Raise arms to side. **Down! Patter! Patter! Patter! Patter! — Stop!** The arms sink slowly to the sides and children lightly tap desks making a noise like the rain. Again — **up! Down! Patter! Patter! Patter! — Stop!**

6. *Raining harder.* Tapping with the toes. Ready — **go!** **Stop!** The children tap lightly on the floor with the toes.

7. *Jumping over mud puddles.* Alternate rows face back of the room. Ready — **go!** Draw a chalk circle on the floor at the front of the room. Each row runs forward and jumps lightly over the puddle.

8. *Smelling flowers.* Hold flowers. Breathe — **in!** **Out!** Again — **one!** **Two!**

THE CIRCUS

1. *Climbing up steps to seat.* **Stand!** **One!** **Two!** Again, ten big steps — **go!** (See 4, Picking Apples, page 22.)

2. *Elephants.* Tossing trunk over head. **One!** The hands are clasped in front and thrown over the head. **Two!** They are flung forward downward. Again — **one!** **Two!**

3. *Tossing trunk over the shoulder.* **One!** Fling the arms to the right and twist the body to the right. **Two!** Over to the left. The flies trouble the elephant. Again — **one!** **Two!**

4. *Tight rope walking.* Ready — **go!** **Stop!** The arms are raised to the sides (shoulder level), a slow step forward is taken with the right foot, and arms and trunk bend slightly to the left as in balancing. Same is repeated with the left foot and the body is bent to the right.

5. *The band.* Have certain rows beat drums, others play the trombone. Ready — **go!** One row after the other marches around the room playing some band instrument previously decided upon.

6. *Jumping through hoops.* Face the side of the room. **One!** With knees slightly bent, grasp back of seat and front edge of desk. **Two!** Jump over the seat, landing on the

toes. Again — **one! Two!** The knees should be bent on landing.

7. *Tired.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

THE HAND-ORGAN MAN

1. *Playing the hand organ.* **Stand! One!** With right hand closed as if grasping the handle of a crank, make a circle in front of the body. Repeat — **one! Two! Three! Four!** Again — **go! Stop!** Repeat with left hand — **go! Stop!**

2. *Monkey.* Alternate rows face the back of the room. Ready — **go!** Two rows hop around one row of desks and back to seats. Little jumps, looking up.

3. *Italian girl dances.* Walk three steps forward, starting with the right foot; point the left toe forward — **go!** Girls take hold of skirts. Boys put hands on hips with fingers turned in. Put the toes down first as each step is taken. Same starting with the left foot — **go!** Part of the children may sing or whistle some familiar marching tune as this step is taken.

4. *Picking up pennies.* **Down!** Stoop, bend the trunk forward, with the back straight and pick up a few pennies. **Up!** Stand and put money in pocket. Again — **one! Two!**

5. *Italian girl skips down the street.* She holds monkey by the string. Ready — **go!** One row at a time skips around the room and down to seats.

6. *Rest.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

THE CARPENTER

1. *Driving to the lumber yard.* **Stand!** Ready — **go!** One row at a time gallops around the room and down to the seats.

2. *Sawing.* Put an imaginary board on the seat; hold the board with the left hand and the left knee. **One!** Bend the trunk forward as the arm is pushed forward and downward. **Two!** Raise trunk and pull arm back. Again — **one! Two!** Keep it up — **go! Stop!** Same with the left arm— **go! Stop!** The right knee and hand will now support the board.

3. *Planing.* Place the right foot forward; the hands grasp the plane. **One!** Move arms from right to left in front of the body. **Two!** Move arms from left to right. Again — **one! Two!**

4. *Boring holes.* Face the side of the room. Boring hole in wall — **one!** Describe circle with right hand. Again — **two!** Keep it up — **go! Stop!** Same with left — **go! Stop!**

5. *Pounding.* Rows one and two, face; three and four, etc. Close fists and raise arms to right shoulder. **One!** Even rows fling arms forward downward to desks. **Two!** Odd rows pound while even rows bring arms back to shoulders. Again — **one! Two!** Keep it up — **go! Stop!**

6. *March home.* Ready — **go!** One row after the other around the room and down to seats.

7. *Flowing on bruised finger.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

THE FAIRY QUEEN

1. *The queen calls her fairies.* **Stand!** One child may be chosen to be the queen; as she raises her wand, each row in turn runs around the room and down to the seats. Run lightly on the toes, fluttering wings as you go.

2. *The queen orders the moon to shine.* Fairies breathe — **in! Out!** Blow the clouds away from the moon. Again — **one! Two!**

3. *Playing with the rose petals.* **Down!** Stoop and bend trunk forward. **Two!** Pick up rose petals, rise and toss them over the head. Again — **one! Two!**

4. *Throw petals at each other.* Two adjoining rows face each other. **One!** Kneel on the right knee, gather hand full of petals. **Two!** Rise and throw petals at each other. Use overhand throw. Again — **one! Two!**

5. *Coming of the sun.* Fairy queen raises her wand. All must run and hide so they can't be seen (under desks, etc.).

This story play could be worked up into a very pretty little festival. The queen should have a throne and should command all activities of the fairies, — the rising of the moon, the shining of the stars, etc. A little dance may be given by the fairies at the end of the play.

FIRST GRADE

GAMES

CAT AND MICE

Active.

Schoolroom or playground.

10–14 players.

One player, who is chosen to be the cat, hides behind the teacher's desk, or a chair at the front of the room. The rest of the players, who are the mice, tiptoe toward the front of the room. On reaching the place where the cat is hidden, they make a scratching noise, as if nibbling cheese. The cat runs out and tries to catch as many mice as possible. As soon as the cat jumps out, the mice run to their seats. Those who are caught must go to a trap, which is marked off at one end of the room.

The cat should try to deceive the mice by allowing them

to nibble a few seconds before running out. A different person should be chosen for the cat as often as the teacher thinks necessary. In some versions, the last person caught is the cat for the next game.

It will be easier to maintain a fine spirit in the schoolroom if only one or two rows run at a time.

HERR SLAP JACK

Active.
Playground, schoolroom, or gymnasium.
10–60 players.

All join hands and form a circle. One player, who is chosen to be "it", runs around the outside of the circle, taps some one on the back, and continues to run in the same direction around the circle. The one who is tapped immediately runs around the circle in the opposite direction from the first runner. Both try to get to the vacant space in the circle. The one who is left is "it" for the next game.

The game may be varied by having the players shake hands three times, curtsey, or perform some gymnastic movement when they meet.

Schoolroom. The pupils remain seated. The one who is "it" runs up and down the aisles and taps some one on the back. The two runners should keep to the outside aisle.

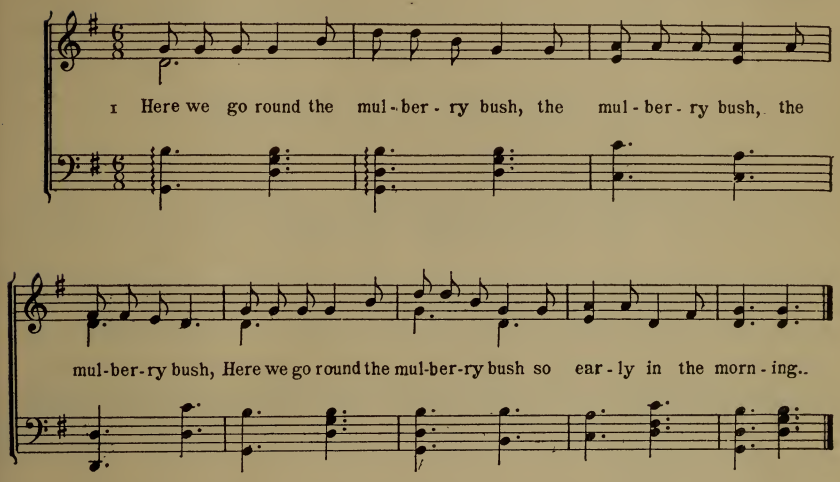
MULBERRY BUSH

Singing game. Active.
Schoolroom, playground, or gymnasium.
6–60 players.

2. This is the way we wash our clothes,
   We wash our clothes, we wash our clothes;
   This is the way we wash our clothes,
   So early Monday morning.

Here We Go Round The Mulberry Bush

Arr. by Ethel S. Drummond



3. This is the way we iron our clothes,
   We iron our clothes, we iron our clothes;
   This is the way we iron our clothes,
   So early Tuesday morning.

4. This is the way we scrub the floor,
   We scrub the floor, we scrub the floor;
   This is the way we scrub the floor,
   So early Wednesday morning.

5. This is the way we mend our clothes,
   We mend our clothes, we mend our clothes;
   This is the way we mend our clothes,
   So early Thursday morning.

6. This is the way we sweep the floor,
   We sweep the floor, we sweep the floor;
   This is the way we sweep the floor,
   So early Friday morning.

7. Thus we play when our work is done,
   Our work is done, our work is done;
   Thus we play when our work is done,
   So early Saturday morning.

8. This is the way we go to church,
   We go to church, we go to church;
   This is the way we go to church,
   So early Sunday morning.

All join hands and walk around from right to left, swinging the arms in and out in time to the music. In the second and following stanzas the players go through the movements which are indicated by the lines. At "so early in the morning" the players release hands and turn rapidly about in their own places.

SQUIRREL AND TREES

Active
Schoolroom or playground.
10–60 players.

The players stand in circle formation in groups of three. Two players of each group face each other, grasping arms to represent a tree with a hollow trunk. The third player stands inside the hollow (the squirrel's home). One player is chosen to be "it" (squirrel without a home), and stands in the center of the circle. The teacher blows a whistle (the blowing of the wind), or claps her hands, which is a signal for all squirrels to change places. The squirrel in the center tries to get a home, and the one who is left without a home is "it" for the next time.

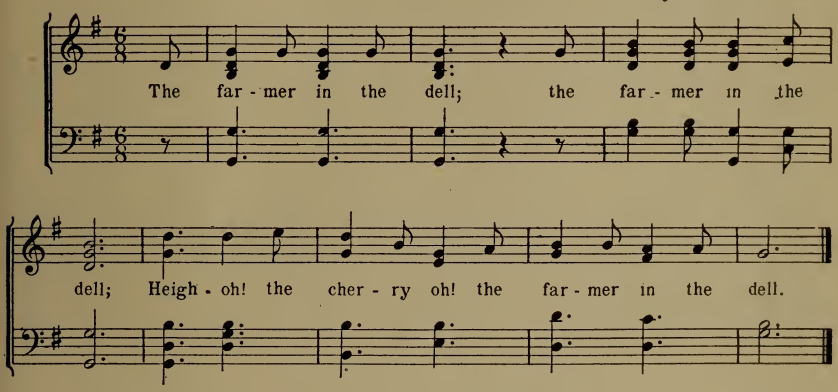
The players who are trees should be changed about so that all will get a chance to run.

THE FARMER IN THE DELL

Singing game. Active.
Schoolroom or playground.
10–50 players.

The Farmer In The Dell

Arr. by Ethel S. Drummond



The farmer takes a wife;
The farmer takes a wife;
Heigh-oh! the cherry-oh!
The farmer takes a wife.

The following stanzas vary only in the choice, and are as follows:

The wife takes a child, etc.
The child takes a nurse, etc.
The nurse takes a cat, etc.
The cat takes a rat, etc.
The rat takes the cheese, etc.

The players form a circle with one player in the center, who is the farmer. As the stanzas are sung, the players move from right to left around the circle. As the second stanza is

sung, "The farmer takes a wife", the farmer chooses a player to stand with him in the center. This continues, the wife choosing a child, the child a nurse, etc., down to the cheese. When the cheese is chosen, every one claps hands, jumps up and down, and shouts. The cheese stays in and is the farmer for the next game.

CHARLIE OVER THE WATER

Active.
Playground.
10–60 players.

All join hands and form a circle. A player who is "it" stands in the center of the circle. Those in the circle dance around, repeating the following rhyme:

"Charlie over the water,
Charlie over the sea;
Charlie catch a blackbird,
Can't catch me"

As soon as they shout "me," they stoop. "Charlie" tries to tag some one before he can stoop. If he succeeds, he may take a place in the circle, and the one who was tagged is "it".

LOOBY LOO

Singing game. Active.
Schoolroom or playground.
6–60 players.

1. Here we dance Looby Loo, —
Here we dance Looby light, —
Here we dance Looby Loo, —
All on a Saturday night.

Looby-Loo

Arr. by Fannie Robertson

1 Here we dance Loo-by Loo, Here we dance Loo-by light,
Here we dance Loo-by Loo, All on a Sat-ur-day night. I
put my right-hand in, I put my right-hand out, I
give my right hand a shake, shake, shake, And turn my self a bout, Oh!

2. Here we dance looby loo, etc.,
   I put my left hand in, etc.
3. Here we dance, looby loo,
   I put my right foot in, etc.
4. I put my left foot in, etc.
5. I put my little head in, etc.,
6. I put my whole self in, etc.

All join hands, form a circle, and dance around from right to left while singing the first stanza. As the second stanza is sung the players stand still, put the right hand in towards the center of the circle, then turn and point it toward the outside of the circle, face the center, and shake the hand in time with the music (Fig. 9). Turn rapidly about in

Fig. 9. — Looby Loo.

place as the last line is sung, shouting "O!" on last note of the measure. The players then join hands, and dance about while singing the chorus. The game is continued and the players go through the movements indicated by the words. On the last stanza, a little jump toward center of the circle is taken. While singing the chorus (first stanza), the children may run or skip about the circle. When playing in the schoolroom they may skip forward and back in the aisles.

SQUIRREL AND NUT

Active.
Schoolroom.
10–60 players.
A walnut.

The pupils remain seated with their heads bowed on the desks (squirrels asleep), the right hands resting on the desk, palms up (the squirrel's pantry).

One pupil is chosen to be the squirrel, who is looking for a pantry in which to store his nut. He runs lightly up and down the aisles, drops his nut in one of the pupils' hands, and runs quickly around the outside of the room to his home (seat). As soon as the second player gets the nut he chases the first player around the room and tries to catch him. Should the first player be tagged before reaching his home, he is again "it"; but if he reaches his home in safety, the second player is the squirrel for the next game.

GO ROUND AND ROUND THE VILLAGE

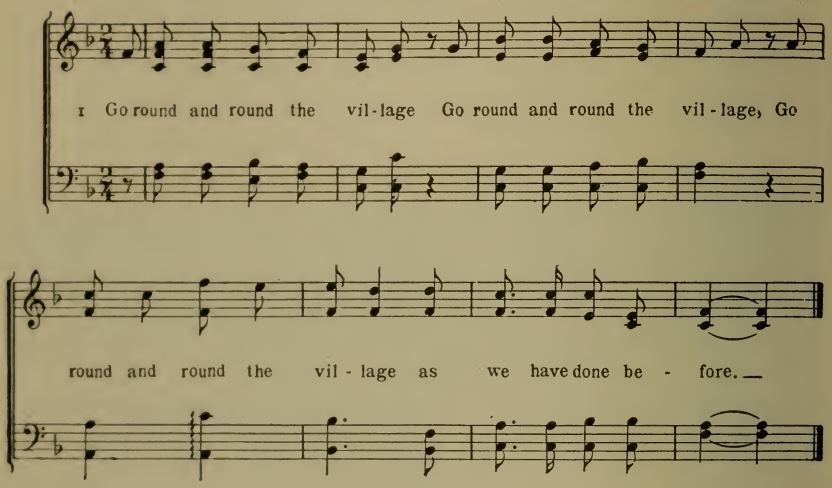
Singing game. Active.
Playground or schoolroom.
10–60 players.

2. Go in and out the window,
   Go in and out the window,
   Go in and out the window,
   As we have done before.

3. Now stand and face your partner,
   Now stand and face your partner,
   Now stand and face your partner,
   And bow before you go.

Go Round And Round The Village

Arr. by Ethel S. Drummond



4. Now follow me to London,
Now follow me to London,
Now follow me to London,
As we have done before.

Playground. Players join hands and form a circle with one player outside. The circle stands still, representing the houses of a village. The words are sung by the circle players while the first player skips around the outside of the circle. As the second stanza is sung, the players raise their clasped hands and the first player skips in and out of the arches, trying to complete the circle before the stanza is finished. At the beginning of the third stanza the first player stops in the ring and chooses a partner; the two then go outside and skip around the circle, the second player following the first. At the end of the fourth stanza the first player returns to the

circle, and the second player proceeds as the first player did in the above description.

Schoolroom. The class remains seated and sings the stanzas, while two or three pupils, chosen by the teacher, run lightly up and down the aisles and tag two or three others, who rise and follow them. As the second stanza is sung, the pupils stand in the seats, join hands across the aisles, and the skippers pass under the arches.

TEACHER AND CLASS

Ball game.
Schoolroom or playground.
5–60 players.
Bean bags or balls.

This game may be played with either bean bags or balls. It is a simple tossing game and is good practice for children who are just learning to catch and hold a bean bag or ball. The tossing should be underhand; but later on in the second and third grades this may be varied; tossing overhand, throwing, and catching with the right or the left hand may be introduced as the pupils gain in skill.

The players should be arranged in lines of from eight to ten, with one other child who stands facing the line (the teacher). The teacher throws the bean bag to the player at the head of the line; the player catches it and throws it back to the teacher, and so on down the line. Should anyone fail to catch the bean bag, he must pick it up and throw it to the teacher, then go to the foot of the line. If the player who is the teacher misses the bag, he goes to the foot of the line and the player at the head of the line becomes the teacher.

FIRST GRADE

RHYTHMIC PLAYS

Rhythmic work should be an important factor in the physical training of the lower grades. Much of the story-play work is rhythmic, but, aside from this, additional training in rhythm should be given. This should always be accompanied by music; if a piano or a victrola cannot be had the teacher or a few of the pupils may sing or clap hands.

The directions for these plays are written for teachers. When used in the schoolroom they should of course be amplified and adapted to the pupils' understanding. Pupils should be trained to listen to the phrasing and the accent of the music, as counting aloud detracts from the spirit of the play.

ELEMENTARY MARCHING

1. **Marching**. In single file around the room. The children may clap their hands very lightly, as an aid to the rhythm; but prolonged or loud clapping has a tendency to produce heavy dragging steps.

2. **Stopping on chord**. The pianist plays a chord during the march, the children stop, face about, and march forward in a new direction.

3. **Marching**. In twos and in fours. If the work can be carried on in the hall or playroom, the following order may be used. Children march down the center of room in single file. On reaching the front of the room they separate, the even numbers going to the left, and the odd numbers to the right, around the sides of the room to the back. They should meet at the back of the room and march down the center in twos. When they reach the front the even-num-

bered couples turn toward the left and the odd-numbered to the right. Odds and evens meet at the back of the room, and march down the center in fours. This may be continued and eights formed the next time around.

4. **Marching**. On toes (quick march time); marching with slow steps (slow march time). Quicken or retard the march time at irregular intervals. This work is excellent training in rhythm and is intensely interesting to the children.

5. **Zigzag Marching**. Alternate rows face the back of the room. The first row marches forward around the room, then up and down the aisles in serpentine fashion followed by the other rows.

ANIMAL IMITATIONS

1. **Rabbits** (slow $\frac{6}{8}$ time). Stoop down and hop on all fours; or the hopping may be done on the feet with the forefingers held at the head to imitate rabbits' ears.

2. **Ducks** (slow $\frac{4}{4}$ time). Sit down on the heels; place the hands on the knees; waddle slowly forward.

3. **Horses galloping** (fast $\frac{6}{8}$ time).

4. **High-stepping horses** ($\frac{6}{8}$ time).

5. **Birds** (fast $\frac{3}{4}$ time). Run lightly on the toes, waving the arms up and down to represent wings. The flight of different kinds of birds may be imitated. In this case the rhythm should be changed.

6. **Butterflies** (fast $\frac{3}{4}$ time). Quick running, with slow, gentle movement of arms over head and down to the sides.

IMITATIVE PLAYS

1. **Running** (quick march music).

2. **Skipping** (schottische time). Skipping in single file, in twos, in threes, in fours, etc.

3. **Skating** (slow march music). In twos, slide diagonally forward on the right; repeat, sliding with the left. (See 1, Skating, page 31.)

4. **Jumping rope** (schottische time). (See 5, Spring Activities, page 39.)

5. **Swinging** (slow waltz time). (See 3, Going to the Playground, page 21.)

OCCUPATION PLAYS

1. **Playing house.** (See Mulberry Bush, page 46.) Washing clothes — Ironing — Sweeping — Sewing — Rocking baby to sleep.

2. **The woodman** (very slow $\frac{4}{4}$ time) — Chopping. (See 4, Lincoln's Boyhood, page 36.)

3. **Spading the garden** ($\frac{3}{4}$ time). (See 3, Making Vegetable Garden, page 40.)

THE SHOEMAKER
(Danish)

Formation. Double circle. Partners face each other.

I. Measures 1–2. With arms raised in front to shoulder level, fists closed, roll one arm over the other three times. If desired, the children may sing, "Wind, wind the thread."

Repeat, reversing the rolling.

Measure 3. Pull hands apart twice with a jerk. Singing "Pull the thread, pull the thread."

Measure 4. Fists closed. Tap one fist with the other three times, as if driving in pegs. Singing, "And tap, tap, tap."

Measures 5–8. Repeat from the beginning.

II. Measures 9–16. Join inside hands. Girls take hold of skirts with outside hand, boys put hands at waists and

The Shoemaker

Danish

Allegro

Arr. by Ethel S. Drummond

skip around the circle, starting with outside foot. (See 1, Little Bo-Peep, page 104.)

Repeat as many times as desired.

SIMON OF ZELLE

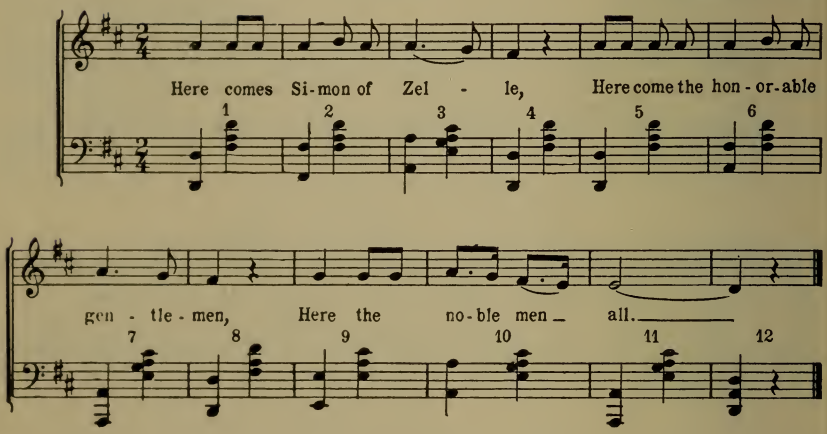
Formation. The boys stand in one row clasping hands; opposite them, about four feet distant, stand the girls, also clasping hands. The outside hands of the pupils at ends of lines are on the hips and their inside hands are clasped and raised high.

The following words accompanying the play:

Simon Of Zelle

German

Arr. by Fannie Robertson



1. Here comes Simon of Zelle;
   Here come the honorable gentlemen;
   Here the noblemen all.

2. What asks Simon of Zelle?
   What ask the honorable gentlemen?
   What the noblemen all?

3. "To win," cries Simon of Zelle.
   To win, come the honorable gentlemen;
   To win, the noblemen all.

4. What asks Simon of Zelle?
   What ask the honorable gentlemen?
   What the noblemen all?

5. A crown, asks Simon of Zelle,
   A crown, ask the honorable gentlemen;
   A crown, the noblemen all.

6. No! Herr Simon of Zelle!
No! You honorable gentlemen!
No! You noblemen all!

7. In rage rides Simon of Zelle;
In rage, the honorable gentlemen;
In rage, the noblemen all.

8. A friend, asks Simon of Zelle;
A friend, ask the honorable gentlemen;
A friend, the noblemen all.

9. Yes! Herr Simon of Zelle,
Yes! You honorable gentlemen,
Yes! You noblemen all!

10. In peace rides Simon of Zelle;
In peace, the honorable gentlemen;
In peace, the noblemen all.

I. Measures 1–4. The boys sing the first stanza, walk forward three steps, and bring their feet together. In the third and fourth measures they bow. (See 1, Mistress Mary, page 107.)

Measures 5–8. They retire to position in the same manner and bow.

Measures 9–12. They advance and bow as before.

Measures 1–4. The second stanza is sung by the girls. The boys retire and bow as before and remain standing in this position.

Measures 5–8. The girls advance as did the boys, but make a curtsey instead of a bow. (See 1, Mistress Mary, page 107.)

Measures 9–12. The girls retire and curtsey.

The third, fourth, fifth, and sixth stanzas are sung alternately by the boys and girls. The boys always advance and retire twice as described above, while the girls advance and retire but once.

The seventh verse is sung by all, and the music is played faster. The girls clap their hands, the boys bend their arms, clench their fists, and take gallop steps (ride) about the girls until each has reached his place. The boy at the left end is the leader.

The first two stanzas are sung again while the players advance and retire as before, and are followed in like manner by the eighth and ninth stanzas. A faster rhythm is used for these stanzas.

All sing the tenth stanza. There are no clenched fists; the boys take partners and all skip in a circle about the room.

THE FARMER BOY'S RETURN

(Adapted from a Finnish Folk Play)

Formation. A single circle, each boy in front of partner. The boy extends his arms backward to the girl, and they join hands. Proceed around the circle in clockwise fashion.

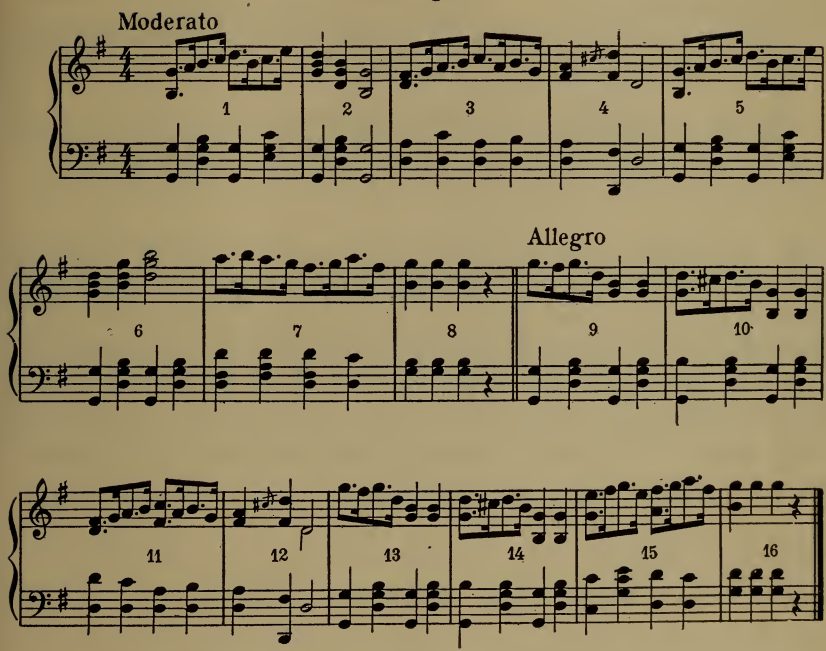
I. Measures 1–8. Take sixteen steps, bending the knee each time a step is taken. Each one begins with the outside foot. (Weary.)

II. Measures 9–16. Take thirty-two short, quick running steps forward. (To get home.)

If desired the players may join hands forming a single circle, and proceed about the circle in clockwise fashion, instead of with partners, as described above.

The Farmer Boy's Return

Old English



CHIMES OF DUNKIRK

Formation. A double circle around the room, partners facing each other, hands on hips.

I. Measures 1–2. Tap feet three times: right, left, right.

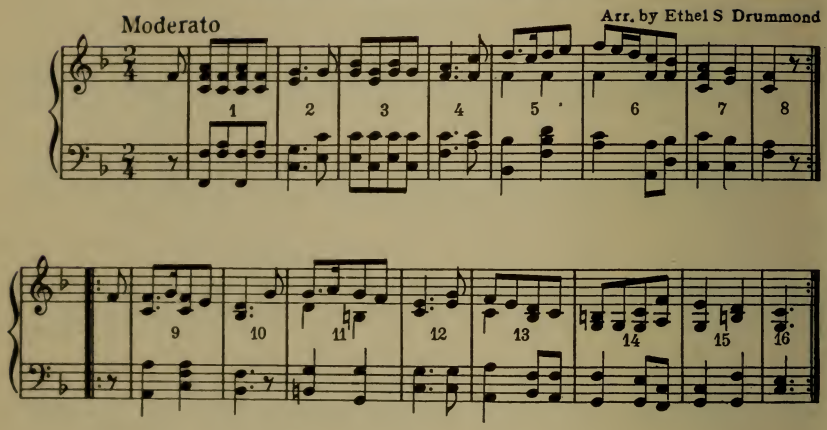
Measures 3–4. Clap hands three times.

Measures 5–8. Partners take hands and turn each other around with short running steps on toes.

Measures 1–8. Repeat from beginning.

II. Measures 9–16. Partners join inside hands, face forward and run around the circle with sixteen short run-

The Chimes Of Dunkirk



ning steps. If desired, partners may be changed by having the players on the inside step forward on the last measure.

BAA, BAA, BLACK SHEEP

Formation. A single circle joining hands, with one player in the center, who is the little boy in the lane.

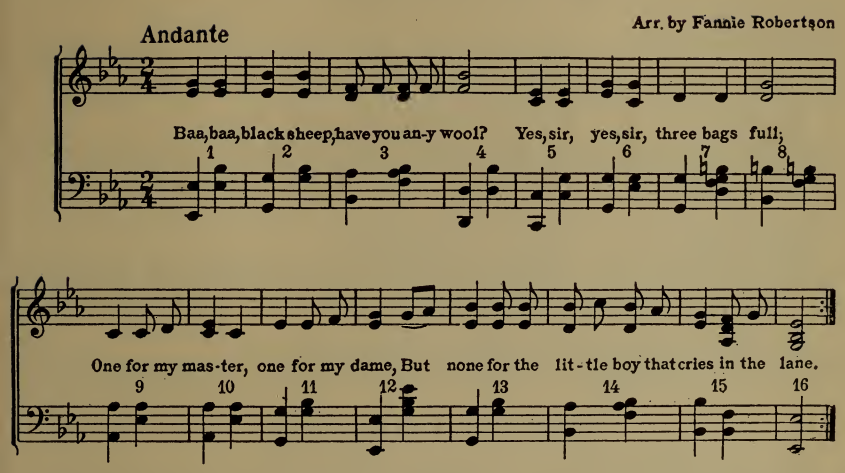
I. "Baa, baa, black sheep,
Have you any wool?"

The little boy sings the two lines while the sheep (players in circle) take eight slides to the left. Slide on the left foot, bring the right foot up to the left, and transfer the weight to it; continue the sliding.

"Yes, sir, yes, sir,"

The sheep place hands on hips, nod the heads up and down, with two very emphatic nods.

Baa, Baa, Black Sheep



"Three bags full."

Stretch the right hand forward, three fingers extended. On the word "full" extend the arms in a circle in front, tips of fingers meeting.

"One for my master,"

Turn to right, with a low sweeping gesture of the right arm, and bow.

"One for my dame,"

Repeat to the left.

"But none for the little boy"

Little boy (girl) in center pretends to cry, as the children in the circle put hands on hips and shake their heads four times.

"That cries in the lane."

Turn about to the right with three short running steps and face the center. Stamp the right foot and point the

right forefinger at the boy (girl) in the center. Little boy (girl) in center runs out to the circle.

II. Measures 1–2. Do not sing unless there is no other music. Three slides to the left, raise and sink the heels.

Measures 3–4. Repeat, sliding to the right.

Measures 5–6. Walk to the center with the hands held high, take three walking steps and bring the heels together.

Measures 7–8. Retire to position.

Measures 9–16. Repeat the above step and clap hands on the last note of the sixteenth measure.

Repeat the play from the beginning.

DANISH GREETING

(Danish)

Formation. Single circle, facing in.

I. Measure 1. Clap the hands twice and turn toward partner as the outside foot (one away from partner) is drawn back. Girls take hold of the skirts; boys place the hands akimbo, bend forward from the waist, and bow.

Measure 2. Remain in this position and clap hands twice. Swing on the toes, turning toward the inside of the circle and bow to neighbor.

Measure 3. Stamp the foot away from partner. Stamp the foot near partner.

Measure 4. Turn away from partner with three light running steps, and face the center.

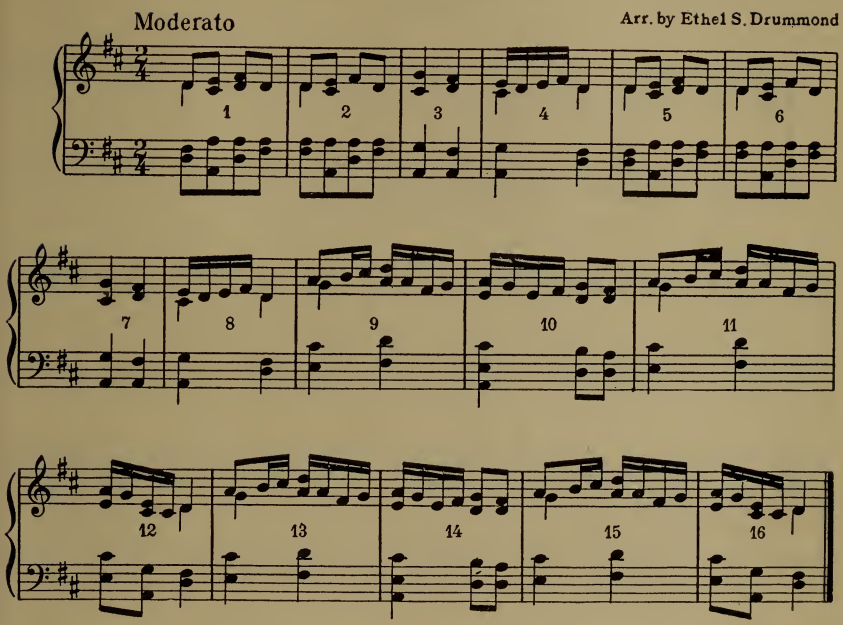
Measures 5–8. Repeat all of the above steps.

II. Measures 9–12. Join hands, forming a single circle, and take sixteen short running steps to the left.

Measures 13–16. Run sixteen steps to the right.

Repeat as often as desired.

Danish Greeting



I SEE YOU

(Swedish)

Formation. Two double rows facing each other with a distance of about six feet between the rows.

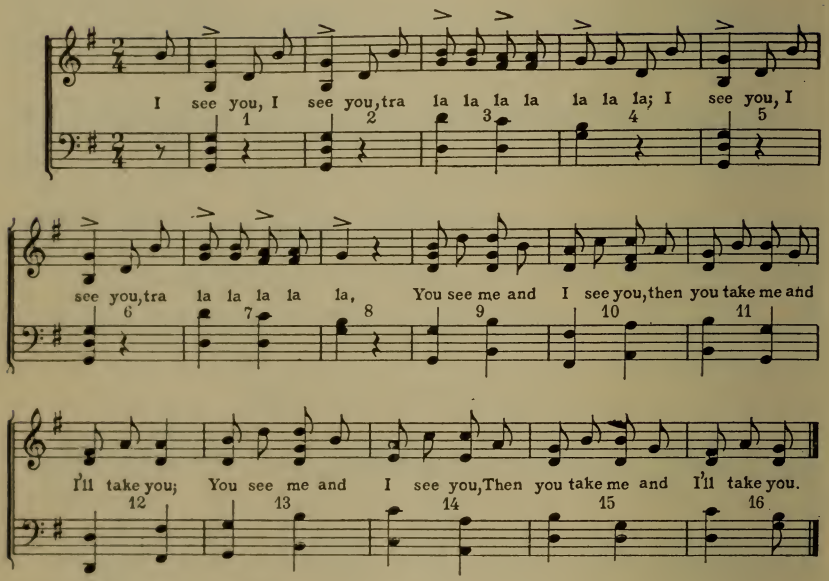
In the double row, Number One stands in front of Number Two, with hands on hips, while Number Two places hands on Number One's shoulders.

I. Measure 1. Number Two leans head to the left and looks over Number One's left shoulder, playing peek-a-boo with Number Two across the way.

Measure 2. Number Two, with a quick bird-like movement of the head, leans to the right and looks over Number One's right shoulder.

I See You

Swedish



Measure 3. Number Two makes two quick movements of the head, looking to the left and right, holding the latter position.

Measure 4. Repeat, looking to the left and pause.

Measures 5–8. Repeat from the beginning, looking first to the right.

II. Measures 9–12. On the first note of the ninth measure all players clap their own hands together, while Number Two springs forward from the left of his partner and meets Number Two from the opposite side. The two join hands and swing about to the left with a sliding step. (Two slides to a measure.)

Measures 13–16. On the first note of the thirteenth measure all clap their own hands, join hands with first partner

and swing about to places with sliding step. Partners lean away from each other and swing about with vigorous step.

Note. At the end of the sixteenth measure all resume original positions, but with positions of Numbers One and Two reversed, so that Number One stands back of Number Two.

The entire game is repeated with the Number Ones playing peek-a-boo. Singing should accompany the play.

SECOND GRADE

STORY PLAYS

See Directions for Teaching the Lessons.

The work for the second grade is more formal than that of the first; greater emphasis should be placed upon the development of rhythm, as well as upon the unity and form of the work.

All exercises written for the right side should be given the same number of times on both sides.

THE WINDS AND THE CORN

Select certain of the rows to be the North Wind, others the South, the West, and the East Winds.

1. *Nodding of the corn tassels.* **Stand!** Place the feet well apart (firmly planted in the ground). **One!** Gentle breeze blows the tassels (heads) to the right. **Two!** Blows tassels to the left. Again — **one! Two!**

2. *South wind blows.* Ready — **go!** The rows representing the south wind run slowly and gently around the room two times. The remainder of the children represent a field of corn. They stand with arms stretched diagonally upward, the hands drooping. As the south wind runs they move hands very gently up and down.

3. *West wind blows.* Ready — **go!** The rows representing the west wind run around the room two or three times

with somewhat faster rhythm. The children raise the arms (leaves of corn) up over the head and lower to the sides. Keep the class together by using **Up! Down!** As the children representing the wind reach the seats the leaves of corn (arms) are raised slowly upward and sink slowly and gently to sides (the wind dying down).

4. *East wind blows.* Ready — **go!** The rows representing the east wind run very fast around the room four times, with the arms raised to shoulder level. The children representing corn have arms down at sides. **Down!** Sway trunk slowly forward from waist. **Up!** Raise trunk slowly. Do not allow children to bend the trunk backward, on the return movement. Keep it up — **go! Stop!** The wind blows all the cornstalks forward.

5. *North wind blows.* Ready — **go!** The rows representing north wind rush forward and around the room five or six times, arms flapping up and down. (Let them make whistling noise like the wind as they go.) The stalks of the corn are twisted. **One!** The trunk is twisted to the right. **Two!** Far over to the left. Again — **one! Two!** Keep it up — **go! Stop!**

6. *Wind dying down.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

THE BUTTERFLY BALL

The teacher stands before the class, and recites the verses. When the children have become familiar with the words, one of them may be chosen in place of the teacher.

"Come, take up your hats,
And away let us haste
To the Butterfly's ball
And the Grasshopper's feast."

1. *Ready for the ball.* **Stand!** Reach for hats, and be ready to go. Let us all be butterflies. Ready — **go!** One row at a time around the room to seats. Run lightly on the toes waving wings (arms) as you go. The arms are gently moved sideways upward and downward as the children run.

"The trumpeter Gadfly
Has summoned the crew,
And the revels are now
Only waiting for you."

2. *The trumpet sounds.* Ready, trumpeters, mark time — **mark!** Forward — **march!** Trumpeters, **halt!** (See 1, lesson 2, page 119.) Pay little attention to right and left. Throughout marching and marking time the arms are raised as if holding a trumpet. Trumpeters, **halt! Sit!** Children may toot in time to moving feet.

"And the sly little Dormouse
Crept out of his hole,
And led to the feast
His blind brother, the Mole."

3. *The Dormouse creeps out.* Peep around the corner of the desk. **Stand!** Take the hand of the partner in the next row. Ready — **go!** Run lightly and timidly around the room followed by the mole, who totters along. The odd rows represent the dormouse, and the even rows the mole. Two rows run around the room and back to seats.

"And the Snail with his horns
Peeping out from his shell,
Came from a great distance, —
The length of an ell."

4. *The Snail comes.* **Down!** Bend the trunk from the hips (back flat). **Up!** Raise the trunk very slowly. Again — **one! Two!**

"Then the Grasshopper came
With a jerk and a spring;
Very long was his leg,
Though but short was his wing."

5. *The Grasshopper hops in.* Ready — **go!** A hop skip around the room. Keep the right foot always in front. One row after the other around the room and down to seats.

"Then home let us hasten,
While yet we can see;
For no watchman is waiting
For you and for me."

6. *Asleep.* Sit down and rest head on desk. Very quiet.

THE FARMER BOY

1. *Feeding the cows.* **Stand! One!** Bend over, scoop out feed from the grain bin, and put in a bucket on the bench (desk). **Two!** Fill many times for all the cows — **go! Stop!**

2. *Putting hay in the manger.* **One!** Bend forward with the hands in front as if grasping a pitchfork, and push the arms forward to get a load of hay. Balance load over shoulder. **Two!** Walk a few steps forward (two desks down) and pitch hay into manger. Again — **one! Two!** Walk back and get another load.

3. *Milking.* Ready — **go! Stop!**

4. *Carrying milk to dairy.* Ready — **go!** Two rows march around one row of seats.

5. *Straining milk.* **One!** Stoop over, knees straight. **Two!** Pick up the pail, raise the arms to the side and pour milk through the strainer. Again — **one! Two!** Put on high shelf. **One!** Hold the pan with both hands and reach

far up to the top shelf. **Two!** Down for another pan. Again — **one! Two!**

6. *Resting.* Breathing as in previous lessons.

THE DAIRY

1. *Skimming milk.* **Stand!** Take down pan of milk. **Reach!** On toes with arms over head. **Down!** Put pan on the table (desk). **Skim!** Move the hand from right to left in front of the body. **Back!** Move hand back to the right. Again — **one! Two!**

2. *Pouring cream into churn.* **One!** Lift jar from the table (desk). **Two!** Turn hands as if pouring. Again — **one! Two!**

3. *Churning.* Arms extended in front of body. Fists closed (grasp handle of churn). **Up!** Raise arms upward as high as head. Pull churn handle up. **Down!** Push down with hands. Again — **one! Two!** Keep it up — **go!** All together — **up! Down! Stop!**

4. *Working butter.* **One!** Take butter out of the churn with a ladle. **Two!** Get more butter. Again — **go! Stop!** Work the butter into rolls.

5. *Taking butter to store to sell.* Ready — **go!** One row at a time runs around the room and down to the seats.

6. *Home to rest.* Breathing. Same as in previous lessons.

WALK TO THE PARK

1. *Running through the dry leaves.* **Stand!** Ready — **go!** One row after the other runs around the room and down to seats. (See 1, Raking Leaves, page 26.)

2. *Ready for fun.* Place the hands on the hips. Breathe — **in!** Breathe — **out!** Again — **one! Two!**

3. *Pushing the swings.* Ready — **go!** **Stop!** (See 3, The Playground, page 21.)

4. *Picking up pebbles.* **Down!** Stoop down, bend the trunk forward and pick up a few pebbles. Get nice flat ones that will skip. **Up!** Stand and put pebbles in pocket. Again — **one!** **Two!** See how many you can find — **go!** Keep together. **Down!** **Up!** **Stop!**

5. *Skipping pebbles.* Place left foot forward. **One!** Put the right hand in the pocket, and get a pebble; draw back and bend body a little to the right. **Throw!** Draw the right arm back, and with an underhand jerk throw an imaginary pebble forward. Again — **one!** **Two!**

6. *Jumping the stream.* Ready — **go!** Draw two chalk lines on the floor at the front of the room. Alternate rows face the back of the room. One row after the other runs and jumps over the stream. The lines pass up and down the aisles in serpentine fashion and stop at the seats.

7. *Starting home.* Breathing. Same as in previous lessons.

WITCHES

To be given at Hallowe'en time.

1. *Witches riding broomsticks.* **Stand!** Ready — **go!** Raise hands forward as if astride a broomstick. (Show children picture of witch riding on a broomstick.) One row at a time gallops around the room and back to the seats.

2. *Lighting a bonfire.* Stoop down, bend knees. Breathe — **in!** Breathe — **out!** Again — **one!** **Two!**

3. *Hobgoblins flying.* **Up!** Raise arms over head. **Flap!** Arms dropped sideways downward and clapped at sides. Again — **one!** **Two!**

4. *Tossing sticks on fire.* **One!** Stoop down, pick up

sticks. **Two!** Rise and throw on fire. Again — **one! Two!**

5. *Listening for elves.* Stand with feet slightly apart. **One!** Lean way over to the right side; place right hand to the ear and listen. See if you can hear the patter of the elves' feet. **Two!** Listen to the left. Again — **one! Two!**

6. *Coming of the elves.* Alternate rows face back of room. Skip like elves. Ready — **go!** Two rows skip around one row of seats. Lightly on the toes.

7. *Witches whistle through the air.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

REPAIRING THE STREET

1. *Driving horses to street.* **Stand!** Ready — **go!** One row at a time gallops around the room and back to the seats.

2. *Digging to take up the pavement.* Stand with the left foot diagonally forward, arms raised to shoulder as if grasping the handle of a pickax. **One!** Fling the arms forward downward and bend the trunk forward. **Two!** Bring the hands to the shoulder and raise the trunk. Again — **one! Two!**

3. *Shoveling dirt from the wagon.* **One!** Put the left foot in the seat. **Two!** Put the right foot in the seat and face the front of the room. Place the left foot a little in front of the right. Stand firmly, and raise the arms in front of the body as if grasping the handle of a shovel. **Shovel!** Push the shovel forward downward. Get the shovel full of dirt. **Throw!** Throw it over into hole (right aisle). Again — **one! Two!** Shovel and throw on the other side (left aisle). Jump from the seat — **one! Two!** (See 5, Trees, page 24.)

4. *Stamping on the dirt.* **One!** Bend the right knee upward (right angles should be formed at the knee, also at the hip). **Two!** Stamp lightly on the floor. Same with the left — **one! Two!** Again — **one! Two! Three! Four!**

5. *Resting from work.* Breathing. Same as in previous lessons.

RUMPELSTILTSKIN

Tell the children the story of Rumpelstiltskin, as found in "Grimm's Fairy Tales."

1. *Miller boasts of daughter who can spin straw into gold.* **Stand!** Alternate rows face the back of the room. Ready — **go!** All rows with boastful air strut slowly forward, thumbs and fingers holding lapels of coat. Each pair of rows passes around one row of seats.

2. *King sends for daughter and shuts her in room to spin.* She sighs because she cannot spin straw into gold. Breathe — **in!** Breathe — **out!** Again — **one! Two!**

3. *Rumpelstiltskin spins the gold.* **Sit!** Face the side of the room. Raise right arm forward. **One!** Describe a circle in front of the body with the hand; at the same time bend the right knee, and replace the foot on the floor (treading a pedal). Again — **one! Two!** Keep it up — **go! Stop!**

4. *Piling up the gold.* **Stand! One!** Bend over, gather strands of gold. **Two!** Stand up and bind strands together in a bundle. Again — **one! Two!** Hurry before the King comes — **go! Stop!**

5. *Rumpelstiltskin sings as he brushes his hearth:*

"To-day I brew, to-morrow I bake,
Next day the Queen's child
I shall take;
How glad I am that nobody knows
My name is Rumpelstiltskin."

Ready — **go!** **Stop!** Raise arms as in sweeping and move them from right to left in front of the body.

6. *Rumpelstiltskin cannot get the queen's baby.* He is so angry that he stamps his wooden foot. It sinks into the ground, and he pulls it so hard that it falls off. He hops away on one foot — **go!** One row at a time hops around the room and down to seats.

7. *The queen lives happy forever after.* Breathe — **in!** Breathe — **out!** Again — **one!** **Two!**

THE PURITAN

1. *Preparation for Thanksgiving.* **Stand!** Beating batter for cakes. Ready — **go!** **Stop!** Face desks, hold bowl with left hand, and beat with the right.

2. *Putting cakes in oven.* **One!** Take cakes from the table (desk), bend and slightly twist trunk toward back of room, push arms forward, as if placing cake in oven. **Two!** Raise trunk and get more cakes. Again — **one!** **Two!**

3. *Picking grapes.* Basket on left arm. **One!** Reach up over the head. **Two!** Put grapes in basket. Reach up for the big bunches. Again — **one!** **Two!**

4. *Putting food on table.* **One!** Stoop down and get heavy plate of apples. **Two!** Put it on the table. **One!** Get a basket of grapes. **Two!** Put the grapes at the other end of the table. Again — **one!** **Two!** Now the cake, etc.

5. *Indian warriors come.* Alternate rows face the back of the room. Ready — **go!** Two rows march around one row of seats with arms folded on the chest, heads erect, and stepping very high.

6. *Smoking pipe of peace.* Form a circle. Two rows march around one row of seats. Breathe — **in!** Breathe — **out!** Again — **one!** **Two!**

GATHERING CORN

1. *Driving to the field.* **Stand!** One row at a time gallops around the room. The cold makes the horses frisky. Hold them hard.

2. *Warming the fingers.* Breathe — **in!** **Blow!** Again — **one!** **Two!**

3. *Husking the corn.* **One!** Bend the trunk forward, make a motion as if breaking off an ear of corn and pulling off husks. **Two!** with an underhand throw, toss the corn into the wagon. Again — **one!** **Two!** Work fast — **go!** **Stop!**

4. *Shoveling corn into the bin.* Stand in wagon (seat). **One!** Place the right foot in the seat. **Two!** Place the left foot in the seat and face the front. **Shovel!** Push the arms forward and downward as if getting a shovelful of corn. Raise the trunk, balance the shovel. **Throw!** Toss the corn over to the side into the bin. Again — **one!** **Two!**

5. *Going in for supper.* **Jump to floor.** (See 5, Trees, page 24.) Alternate rows face the back of the room. Ready — **go!** Two rows skip around one row of seats.

6. *Smell fried chicken.* Breathe — **in!** Breathe — **out!** Again — **one!** **Two!**

TRAVELS

1. *In Holland. Rowing on canal.* Turn around in seat and sit facing the back of the room. Grasp oars. (See position of hands in Fig. 75.) **One!** The trunk sways forward as the arms are extended forward. **Two!** The trunk is raised and the arms pulled in toward the body. Again — **one!** **Two!** Keep it up — **go!** Keep together — **stroke!** **Stroke!** **Stop!**

2. *Dutch step.* **Stand!** Place knuckles on hips. **One!** Step to the side with the right foot. **Two!** Swing the left foot forward and brush the heel on the floor. **Three!** Hit left heel on the floor. Repeat to the left with three counts (begin by stepping on the left) — **go!** Keep going — **stop!**

3. *Indians shooting arrows.* Kneel on right knee. **One!** Twist the trunk slightly to the left; take arrow from quiver at the left side, with the right hand. **Two!** Hold the bow with the left hand and place the arrow on the bow with the right. **Three!** Raise the arms to shoulder level. The left arm is extended straight in front, while the right is a trifle bent as it holds the arrow. Take aim. **Four!** Shoot. Again — **one! Two! Three! Four!** Repeat, resting on the left knee and using the left hand to secure the arrow, etc.

4. *Swiss boy climbing mountains.* Alternate rows face the back of the room. Ready — **go!** Two rows march around one row of seats with high steps. Use imaginary staff to aid in climbing.

5. *Japanese.* Ready — **go!** One row at a time passes around the room, with little shuffling steps on the toes, holding imaginary fan in front of face.

6. *Flutter fan.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

THE WIND

1. *Running against the wind.* **Stand!** Alternate rows face the back of the room. Ready — **go!** Two rows run around one row of seats. The arms are thrown backward, the head up and back as if pushing against the wind.

2. *Wind whistles.* Breathe — **in!** Breathe — **out!** Let the children make a whistling noise on the exhalation. Again — **one! Two!**

3. *The windmill.* **One!** Raise the right arm forward upward over head. **Two!** Raise the left arm forward upward while the right sinks downward backward. Again — **one! Two!** Keep it up — **go! Stop!**

4. *The weather vane.* Raise arms at sides to shoulder level. **One!** Twist trunk to right. **Two!** Twist trunk to left. Again — **one! Two!**

5. *Trees bend.* Place hands on hips. **Bend!** Trunk bends slowly over to the right side. **Raise!** Forward — **bend!** Trunk bends slowly forward and downward from the waist. **Raise! Bend!** Trunk bends slowly to left. **Raise!** Again — **one! Two! Three! Four! Five! Six!**

6. *Wind blows cap off.* Run after cap. Ready — **go!** One row at a time runs around the room and down to seats.

7. *Tired.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

GETTING CHRISTMAS TREES

1. *Pull on caps and sweaters.* **Stand!** Off to the woods on snowshoes with sled. Ready — **go!** One row at a time passes around the room to the seats. Lift the feet each time a step is taken so that one snowshoe slides on the other. Hands behind, holding rope of sled.

2. *Looking for Christmas trees.* **One!** Shade eyes with right hand; look to right. **Two!** Shade eyes with left hand; look to left. Again — **one! Two!**

3. *Chopping.* Stand with the left foot diagonally forward, arms raised to the right shoulder as if grasping an ax, and trunk twisted to the right. **One!** Swing the arms forward and downward, and to the left. **Two!** Raise the arms to the shoulder and twist trunk to the right. Again — **one! Two!** Keep it up — **go! Stop!** Chop tree on the other

side. Place right foot diagonally forward, and arms to the left shoulder, twisting body to the left. **One! Two!** Again — **one! Two!** Keep it up — **go! Stop!**

4. *Pulling tree to sled.* Face back of room. Ready — **go! Stop!** Step slowly backward, arms extended in front as if pulling. Lift tree on the sled and strap it tight.

5. *Pulling sled home.* Ready — **go!** One row at a time runs around the room. Lift feet up high as you run or your shoes will trip you.

6. *Arms tired.* Stretch arms slowly upward, and breathe — **in!** Draw arms slowly downward to sides and breathe — **out!** Again — **one! Two!**

THE CHRISTMAS BELL

1. *Miner going down into mine in elevator.* Put the head on desk and close the eyes. Stand in seats. Jump out of elevator to ground. **One! Two!** With a light jump — **one!** Jump from seat and land on toes with bent knees. **Two!** Stretch knees, sink heels, and face front of the room.

2. *Looking up shaft.* Take in the fresh air. Breathe — **in!** Breathe — **out!** Again — **one! Two!**

3. *Digging ore.* Place the right foot diagonally forward and bend the arms to the shoulder as if grasping a pickax. **One!** Swing the arms forward and downward. **Two!** Bring the arms up to the shoulder. Again — **one! Two!**

4. *Shoveling ore into car.* Place the right foot forward and bend the arms as if holding a shovel. **One!** Extend the arms forward downward and bend the trunk forward as if getting a shovelful of ore. **Two!** Raise arms and stand erect as if balancing shovel, look to the left, and pitch the ore over into the car. Again — **one! Two!**

5. *Cars taking ore to foundry to make Christmas bells.* Ready — **go!** (See 1, The Farm, page 24.)

6. *Ringing Christmas bells.* The arms are raised above the head with the hands closed as if grasping a bell rope. **One!** Pull down on rope and ring bell. **Two!** Raise arms high above head and look up. Again — **one! Two!**

THE SCARECROW THAT CAME TO LIFE

Tell the children stories from "The Land of Oz" (by Frank Baum, published by Reilly and Britton, Chicago), and they will be ready with many suggestions for story plays.

1. *Scarecrows.* **Stand!** Place feet apart, arms raised to shoulder level, hands drooping and hanging limp in the air. The eyes are closed.

2. *Right eye blinks.* **One!** Open right eye wide. **Two!** Close. **One!** This time keep it open. Now left — **one! Two!** and — **open!**

3. *Sleepyhead.* **One!** Head bends over to the right. **Two!** Up to position. Over to the left — **one! Two!** Again — **one! Two! Three! Four!**

4. *Arms come to life.* **One!** Right arm falls to side. **Two!** Arm is raised stiffly to shoulder level. **Three!** Sinks to the side. Left arm comes to life — **one!** Left falls to the side. **Two!** Left arm is raised to shoulder level. **Three!** Sinks down to side.

5. *Trunk bends.* **Over!** Bend the trunk forward (45°). Keep the back flat and the knees straight. **Up!** Raise trunk. Again — **one! Two!**

6. *Legs come to life.* **One!** Bend the right knee slowly upward (right angle at hip and knee). **Two!** Slowly replace the foot on the floor. Again — **one! Two!** This time the knee bends more quickly. Try left leg — **one!** Slowly this time. **Two!** Again — **one! Two!**

7. *Marching.* Ready — **go!** One row after the other

marches around the room and down to seats. Very stiff and straight. Pull the knees up high.

THE SCARECROW GOES ON A JOURNEY

(See "The Scarecrow of Oz" by Frank Baum, for story in full.)

The Scarecrow is sent out by a good sorceress of Oz to help some poor mortals in distress.

1. *Ready for the journey.* **Stand!** Alternate rows face the back of the room. Ready — **go!** Two rows march around one row of seats. March quickly.

2. *Mountains too steep to climb.* Flings magic rope to the peak. Raise right arm to the shoulder. **Throw!** Fling arms forward and upward. Try again — **throw!**

3. *Climbing the rope.* **One!** Raise the right hand over the head, bend the right knee, bring the hand down to side, and place the foot on the floor. **One!** Raise the left arm and bend the left knee. **Two!** Bring arm and foot to position. Ready, up the rope hand over hand — **go! Stop!** At top of the mountain.

4. *Pulling rope up.* **One!** Place the feet apart, reach forward with the arms (right hand a little in front of left), bend the trunk forward and reach forward with the right hand. **Two!** Pull the arms in toward body and raise the trunk. Same with the left hand — **one! Two!** Keep it up (alternating right and left) — **go! Stop!**

5. *Crossing great chasm.* Spider spins strands for scarecrow to walk on. Ready to cross — **go! Stop!** (See 4, The Circus, page 42.)

6. *Hurrying to city to help mortals.* Ready — **go!** One row at a time runs around the room and down to seats. Run with big leaps.

7. *Out of breath.* Breathe — **in!** Breathe — **out!**

BEAN BAG DRILL I

Bean bags should be made of heavy, closely-woven material, such as ticking or denim. They should be about six by eight inches when finished, stitched twice around the outer edge, and filled about half full of dried beans.

Do not use music except for marching.

1. **Stand!** Mark time — **march!** Class, **halt!** (See 1, lesson 2, page 119.) Do not pay very much attention to right and left, but see that the children have good rhythm.

2. Hands on hips — **place!** Breathe — **in!** Breathe — **out!**

3. **One! Two!** Toss the bean bag into the air with both hands, and catch with both hands. Repeat eight times, tossing and catching — **go!** Keep the children together by counting **One, Two,** etc.

4. **One! Two!** Toss with right hand and catch with both. Repeat eight times — **go!**

5. **One! Two!** Toss with left hand and catch with both. Repeat eight times — **go!**

6. Place bean bag on desk. Hands on hips — **place!** Bend and stretch the knees eight times — **go!** The heels are raised at the same time that the knees are bent. This is a quick bending and stretching.

7. Take bean bag from desk. Place feet apart. **One!** Drop bag on floor. **Two!** Bend trunk forward, keeping knees straight and pick it up. Repeat — **one! Two!**

8. If the children have their own bean bags with their names plainly marked on them, and keep them in their own desks, the following exercise may be given: March around the room with bags on the heads. Ready — **go!** One row after the other and down to seats. Straight and tall.

9. **Sit!** Hands on hips — **place!** Backs away from seats. Breathe — **in!** Breathe — **out!** Again — **one! Two!**

THE SHEPHERD

1. *Playing on pipes.* **Stand!** Ready — **go!** One row after the other passes around the room and down to seats, with arms raised playing an imaginary pipe.

2. *Wind in trees.* Hands on hips — **place!** Breathe — **in!** Breathe — **out!** Again — **one! Two!**

3. *Using sling.* **One!** Take stone from bag at waist with right hand. **Two!** Raise the sling with the left hand, aim, pull the string back with the right hand and shoot. Again — **one! Two!**

4. *Getting sheep out of pit.* Place the feet apart. **One!** Arms stretched forward as the trunk is bent forward and downward. The knees are somewhat bent. **Two!** Raise trunk, pull the arms in toward the body as if pulling up a weight. Place sheep over on the right side. Again — **one! Two!**

5. *Walking through marsh.* Alternate rows face the back of the room. Ready — **go!** Two rows march around one row of seats, lifting the knees very high. **Stop!**

6. *Jumping over wall.* Face the side of the room. **One!** Grasp the back of the seat and the front edge of the desk. Bend knees a little. **Two!** Spring and jump over the seat, landing on the toes with knees slightly bent. Face about. Again — **one! Two!**

7. *Resting.* Breathing. Same as in previous lessons.

BEAN BAG DRILL II

Do not use music except for marching.

1. **Stand!** Marching around the room with bean bags on heads. (See 8, Bean Bag Drill 1, page 85.) Ready — **go!** One row after the other marches around the room and down to seats.

2. Hands on hips — **place!** Breathe — **in!** Breathe — **out!** Again — **one! Two!**

3. **One! Two!** Toss the bean bag with the right hand up in the air and catch with both. **One! Two!** Toss the bean bag with the left and catch with the right. Repeat eight times, alternating with right and left hand — **go!** Keep together. **One! Two!**

4. **One!** Raise the right arm to the side and drop the bean bag. **Two!** Bend right knee and trunk to the side, and pick up the bag. Again — **one! Two!** Repeat, to the left — **one! Two!** Again — **one! Two!**

5. Rows face. One bean bag for two children. **One!** Toss bag to partner in next aisle. **Two!** Partner catches it. **Three!** Partner tosses it back. **Four!** The bag is caught by the pupil who had it first. Again — **go!** Keep together. **One! Two!** etc. **Sit!**

6. *Throwing into circle.* Draw a straight chalk line in front of each aisle. About two yards in front of this, draw a chalk circle for each aisle. At a signal from the teacher the first pupil in each row steps up to chalk line and throws his bag to circle. As soon as the bag is thrown he goes back and sits down. Teacher gives a signal and the second pupil in each row goes forward to the line and throws for the circle; and so on until all have thrown. The row having the greatest number of bags in a circle wins. A bag on the line does not count.

7. Raise arms to sides, shoulder level, and breathe — **in!** Sink arms downward and breathe — **out!** Again — **one! Two!**

INDIAN

1. *Walking like Indian warrior.* **Stand!** Alternate rows face the back of the room. Ready — **go!** (See 5, The Puritan, page 78.) Two rows march around one row of seats.

2. *Paddling a canoe.* Get in canoe. **One!** Place left foot in seat. **Two!** Place right foot in seat, and stand. **Three!** Sit on the desk and face the back of the room. Arms raised at right side, left hand high, as if grasping a canoe paddle. **One!** Arms stretched forward at right side, and trunk bent forward; the arms are then pulled back and brought in at the right side and the trunk raised. **Two!** The movement is repeated. Keep it up — **go! Stop!** This should be repeated on the left side.

3. *Sighting game.* Up from desks. **One! Stand! Two!** Face the side of the room. **Three!** Jump lightly to the floor. **One!** Place the right hand over the eyes and look to the right. **Two!** Repeat with the left hand over the eyes and look to the left. Again — **one! Two!**

4. *Shooting with arrows.* **One! Two! Three! Four!** Again — **one! Two! Three! Four!** (See 3, Travels, page 79.)

5. *Carrying game home.* A wigwam may be made at the front of the room. Three children stand with arms stretched upward, finger tips touching. Alternate rows face the back of the room. Ready — **go!** Pick up the game, throw it over the shoulder and march around the room through the wigwam; drop the game and march to the seats.

6. *Smell meat cooking.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

BALL DRILL I

Music: any waltz with well-marked rhythm.

Use a light rubber ball, about two and one-half inches in diameter.

1. **Stand!** Class forward — **march!** Class, **halt!** One row at a time marches around the room, takes balls from a box at the side of the room, and marches to seats.

2. **One! Two!** Toss the ball in the air with both hands and catch with both — Two measures.

Repeat seven times — **go!** — Fourteen measures.

3. Bouncing ball, both hands, **One! Two!** Bounce the ball on the floor and catch it with both hands — Two measures.

Repeat seven times — **go!** — Fourteen measures.

4. Face partners. One ball between two children. **One! Two!** Toss to partner, who catches with both hands — Two measures.

Partner tosses ball back and it is caught with both hands by the pupil who first threw it — Two measures.

Repeat three times — **go!** — Twelve measures.

5. Hold ball tightly. Raise arms to sides, shoulder level, and breathe — **in!** Breathe — **out!** Again — **one! Two!**

Practice this drill at first without music. When the pupils understand the movements, use music.

THE FIRE

1. *Horses galloping to fire.* **Stand!** Ready — **go!** One row after the other gallops around the room, or the rows may be numbered and go when the teacher blows a whistle a certain number of times.

2. *Turning on water.* Breathe — **in!** Breathe — **out!** Water makes a sizzling noise. Again — **one! Two!**

3. *Climbing ladder.* (See 4, Picking Apples, page 22.)

4. *Chopping hole in roof.* (See 4, Lincoln's Boyhood, page 36.)

5. *Driving tired horses home.* Ready — **go!** One row after the other runs slowly around the room.

6. *Resting.* Breathing. Same as in previous lessons.

BICYCLE

1. *Pumping up tire.* **Stand!** Place right foot diagonally forward, arms raised in front as if grasping a bicycle pump. **One!** Push forward downward, bend the forward knee; the trunk bends forward from the waist. **Two!** Pull the arms in toward the waist, straighten the knee, and raise the trunk. Again — **one! Two!**

2. *Making noise like pump.* Breathe — **in!** Breathe— **out!** Again — **one! Two!**

3. *Riding bicycle.* **Sit.** Turn in seat and face side of room. Take hold of back of seat and edge of desk and work feet up and down as if pedaling a bicycle.

4. *Riding fast.* **Stand!** Alternate rows face the back of the room. Ready — **go!** Run up and down the aisles serpentine fashion, guiding the bicycle.

5. *Tired.* Breathing Breathe — **in!** Breathe — **out!** Again — **one! Two!**

BALL DRILL II

Music, same as for Ball Drill I, page 88.

1. **Stand!** Class forward — **march!** Get the ball and march to seats. Class, **halt!**

2. **One! Two!** Toss the ball in the air with the right hand and catch with both — Two measures.

Repeat seven times — **go!** — Fourteen measures.

3. **One! Two!** Toss the ball in the air with the left hand and catch with both — Two measures.

Repeat seven times — **go!** — Fourteen measures.

4. **One! Two!** Bounce the ball with the right hand and catch with both — Two measures.

Repeat seven times — **go!** — Fourteen measures.

5. **One! Two!** Bounce the ball with the left hand and catch with both — Two measures.

Repeat seven times — **go!** — Fourteen measures.

6. **One! Two!** Toss the ball with the right hand and catch with the left — Two measures.

Repeat seven times — **Go!** — Fourteen measures.

7. **One! Two!** Bounce with the right hand and catch with the left — Two measures.

Repeat seven times — **go!** — Fourteen measures.

8. *Vaulting over seats* — **one! Two! Three!** (See 6, The Shepherd, page 86.) This exercise is done in three counts, "**One!**" for the grasp, heel raising, and knee bending, "**Two!**" for the vault, and "**Three!**" to stretch the knees and sink the heels.

9. Hands on hips — **place!** Breathe — **in!** Breathe — **out!** Again — **one! Two!**

ROBIN HOOD

1. *In Sherwood Forest.* **Stand!** Alternate rows face the back of the room. Ready — **go!** Two rows skip around one row of seats.

2. *Gathering firewood.* **Down!** Stoop down, bend the trunk forward and pick up sticks. **Up!** Stand and place them on the left arm. Again — **one! Two!**

3. *Lighting fire.* Breathe — **in!** And — **blow!** Again — **one! Two!**

4. *Practicing at archery.* (See 3, Travels, page 79.) In this exercise do not kneel; place the left foot forward.

5. *Picking up arrows.* Alternate rows face the back of the room. Ready — **go!** Walk forward slowly and pick up arrows. Keep the knees straight, bend the trunk forward, and pick up arrows with the right hand. Later, change and

pick them up with the left. Two rows pass around one row of seats.

6. *Scaling wall of Nottingham castle.* Raise the right arm over head as if holding a rope. **One!** Bend the right knee. **Two!** Place the foot on the floor and pull the arm down to the waist. **Three!** Bend the left knee; raise the left arm over the head. **Four!** Replace the foot on the floor and pull the arm to waist. Again — **one! Two! Three! Four!** Quickly. This time up to the top — **go! Stop!**

7. *Getting breath.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

MAY DAY

1. *Off to get May flowers.* **Stand!** Ready — **go!** One row after the other runs around the room to seats. Baskets on arms.

2. *Smelling flowers.* Breathe — **in!** Breathe — **out!** Again — **one! Two!**

3. *Picking flowers.* **Down!** Stoop; bend the trunk forward; pick a few flowers. **Up!** Stand and put the flowers into the basket. Again — **one! Two!**

4. *Waving branches of lilacs as the May Queen comes.* **One!** Arms over head. Wave the arms to the right and bend the body slightly to the right. **Two!** Over to the left. Again — **one! Two!**

5. *The hobby horse.* Alternate rows face the back of the room. Ready — **go!** Two rows gallop around one row of seats. (Tell the children about old customs and show them a picture of a hobby horse.)

6. *Dancing around May Pole.* Alternate rows face the back of the room. Ready — **go!** Hold streamer with right hand and two rows skip around one row of seats.

7. *Resting.* Breathing. Same as in previous lessons.

METHODS OF CROSSING A STREAM

1. *Wading.* **Stand!** Ready — **go!** One row after the other walks around the room, and down to seats. Lift knees up high.

2. *Swimming.* Raise the arms forward at shoulder level. **One!** Part the arms sideways (shoulder level). **Two!** Bend them (Fig. 42). **Three!** Shoot them forward.

3. *Rowing.* (See 1, Travels, page 79.)

4. *Stepping on stones.* Ready — **go!** One row after the other steps carefully on toes around the room.

5. *Jumping across.* Alternate rows face back of room. Draw two chalk lines on floor. (See 6, Going to the Woods, page 26.) Ready — **go!**

6. *Resting.* Breathing. Same as in previous lessons.

SECOND GRADE

GAMES

STONE

Active.
Playground or gymnasium.
10–60 players.

A goal is marked off at each end of the ground. The players form in a circle between the two goals. One player is chosen to be the stone, and sits very still in the middle of the circle, while the circle players walk or skip around clapping their hands as they go. When the stone jumps up and chases them they run toward either goal. If the stone tags them before reaching the goal, they become stones and must go into the circle and sit down with the first stone.

The circle players again skip about the circle; no stone

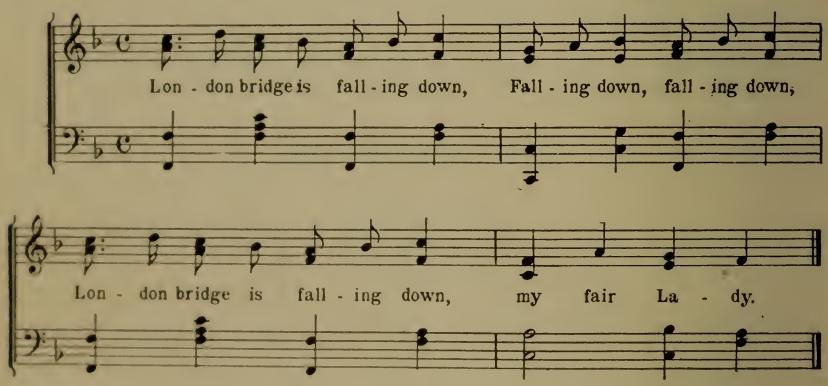
must move until the first stone runs, then all give chase and try to catch the players. The game continues until all are caught. The last one to be tagged is the first stone for the next game.

LONDON BRIDGE

Singing game. Active.
Playground, gymnasium, or schoolroom.
10–20 players.

London Bridge

Arr. by Ethel S. Drummond



Build it up with iron bars,
Iron bars, iron bars;
Build it up with iron bars,
My fair Lady!

Iron bars will bend and break,
Bend and break, bend and break:
Iron bars will bend and break,
My fair Lady!

Build it up with gold and silver, etc.
Gold and silver'll be stolen away; etc.
Get a man to watch all night, etc.,
Suppose that he should fall asleep; etc.
Get a dog to bark all night, etc.
Suppose the dog should meet a bone; etc.
Get a cock to crow all night, etc.
Here's a prisoner I have got, etc.
What's the prisoner done to you? etc.
Stole my watch and broke my chain, etc.
What will you take to set him free? etc.
One hundred pounds will set him free, etc.
One hundred pounds we have not got, etc.
Then off to prison you must go, etc.

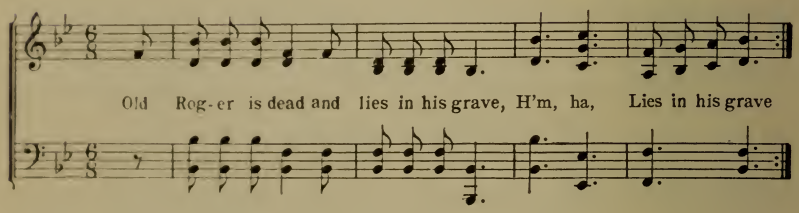
Two players stand facing each other with both hands clasped and arms raised so that an arch is formed. The remaining players form a long line and run under the arch. At the end of each stanza as the word "Lady" is sung, the players forming the bridge lower their arms and capture the player who is passing under the arch at that time. This player is then taken aside and asked to choose between two valuable articles, such as a gold piano or a diamond necklace. The two players have previously decided privately what they will represent. The prisoner then stands behind the player of his choice. The game goes on until all players have been captured and chosen the article they wish. A tug of war then takes place. The two players representing the bridge grasp hands tightly, and the remaining players take hold around each others' waists. Each line pulls, trying to break the other line. The side which holds fast without breaking away wins the game.

ROGER IS DEAD

Singing game. Active.
Playground or gymnasium.
10–30 players.

Old Roger Is Dead

Arr. by Ethel S. Drummond



They planted an apple tree over his head,
H'm, ha! Over his head.

The apples were ripe and ready to drop;
H'm, ha! Ready to drop.

There came an old woman a-picking them up,
H'm, ha! Picking them up.

Old Roger got up and gave her a thump,
H'm, ha! Gave her a thump.

Which made the old woman go hippity hop,
H'm, ha! Hippity hop.

The players join hands and form a circle. One player is chosen to impersonate old Roger; he lies down in the center of the ring. Two other players are chosen to impersonate the tree and the old woman; these wait outside the ring.

The circle players stand still throughout the game, crossing

their arms on their breasts and swaying their bodies forward and back in mourning attitude, as "H'm, ha! Lies in his grave" is sung. As the second stanza is sung, the apple tree walks into the circle and stands with arms outstretched over Roger. At the third verse, the apple tree lowers and raises arms with a fluttering motion. At the beginning of the fourth stanza, the old woman enters the ring and pretends to pick up the apples and put them in her apron. At the fifth stanza, Roger gets up and chases the old woman round and round the apple tree, trying to hit her.

At the beginning of the last stanza, Roger again lies down and the old woman limps around him and the apple tree.

Three new players are chosen to impersonate the three characters, and the game continues as before.

CAT AND RAT

Active.
Playground or gymnasium.
10–40 players.

The players join hands and form a circle. One player, who stands outside the circle, is chosen to be the cat. A second is chosen to be the rat; he stands inside the circle. The following conversation takes place between the two:

The cat says, "I'm the cat."
The rat says, "I'm the rat."
The cat says, "I'll catch you."
The rat says, "No, you won't."

The last is a signal for the chase to begin, and the cat chases the rat. The circle players favor the rat by raising and lowering their clasped hands to allow the rat to run in and out of the circle at any time; but they lower their arms

and bar the entrance or exit of the cat. When the cat catches the rat, the rat becomes a cat and chooses a new rat. The first cat returns to the ring.

Should the chase become too long, the teacher may call, "Open the windows!" The children raise their clasped hands and allow the chase to go on undisturbed.

At times, when there is a large number (more than thirty), it is a good plan to have two or three cats and as many rats. Each rat should have a handkerchief or other distinguishing badge on his arm. The cat chases the same rat until caught.

MIDNIGHT

Active.
Playground, gymnasium, or schoolroom.
8–30 players.

A goal is marked off at each end of the ground; one is for the sheep's fold, the other for the fox's den. At the beginning of the game the fox is in his den, and the sheep (remaining players) are in the fold. The fox strolls forth into the meadow (playground), while the sheep scatter about saying, "Mr. Fox, what time is it?" The fox may answer, "Three o'clock", "Eleven o'clock", or any time except midnight, and they are safe. Should he answer, "Midnight", or "Twelve o'clock", they can be tagged unless they are safe in their fold. The one caught becomes a fox, and the first fox becomes a sheep and returns to the sheepfold.

The game is continued with the new fox.

The children should be urged to give the fox a merry chase, and not run directly back to the sheepfold.

Schoolroom. The number of sheep should be limited in the schoolroom. About six to ten children should be selected for sheep. A different group may run each time.

THE FLOWERS AND THE WIND

Active.
Playground or gymnasium.
6–40 players.

A goal is marked off at each end of the ground. One player, who is chosen to be the wind, stands in one goal, while the remaining players are the flowers and stand in the opposite goal.

The players who represent flowers, decide among themselves what flower they wish to be; they walk across the space between the goals and ask the wind to guess what they are. As soon as the wind guesses the name of the flower they represent, he may chase them back to their goal. Any flowers who are caught must go to the wind's goal and chase the flowers with him. The last flower to be caught becomes the wind in the next game.

AUTOMOBILES

Relay race. Active.
Schoolroom.
10–60 players.

The children remain seated in rows. The leader of each row decides what automobile he wishes his row to represent. At a signal from the teacher, the leader of each alternate row gets out of his seat on the left hand side and runs to the back of the room, turns to the right and runs down to his seat on the right hand side, encircling one row of seats. As soon as he reaches his seat, he sits and raises his hand. This is a signal for the second pupil in the row to encircle his row of seats, and so on until all in the row have run. The last one to run in each row holds up his hand. The one

to get back first is the winner. The remaining rows run, and the winner of each of these is decided upon. The final race is between the two winners.

JOLLY IS THE MILLER

Singing game. Active.
Playground or gymnasium.
10–60 players.

Jolly Is The Miller

Arr. by Ethel S. Drummond

There was a jol - ly mill - er and he lived by him-self, As the wheel went round he made his wealth, One hand in the hop-per and the oth - er in the bag, As the wheel went round he made his grab.

There should be an odd number of players for this game. One player impersonates the miller, and stands in the center of the circle. The remaining players lock arms and form a double circle facing right or left. All the players sing the

words as they walk about the circle. At the word "Grab", each player on the inside moves up and tries to take the arm of the player in front. In the meantime, the miller tries to get a partner. The player who is left without a partner is the miller for the next game.

The game is livelier if all players change partners at the word "Grab."

SIMON SAYS

Quiet.
Schoolroom.
6–60 players.

The class remains seated. The teacher, or a pupil selected by the teacher, acts as leader. All close fists and keep the thumbs upright. The leader says, "Simon says, 'Thumbs up!'" and keeps his fists closed with thumbs upright. All should imitate. He says, "Simon says, 'Thumbs down!'" and turns his fists so that thumbs are down. He may say, "Simon says, 'Thumbs wiggle waggle!'" and wiggle his thumbs from side to side. Everyone should follow. If the leader should say, "Thumbs down!" and perform the action, it should not be imitated. Any one performing an action when the command is not preceded by "Simon says", is out of the game. The one who stays in longest, wins.

TAG GAMES

Active.
Playground or gymnasium.
6–30 players.

One player is chosen to be "it" and tries to tag (touch) some other player. If he succeeds the one tagged is "it" and must chase and tag some other player.

Variations of Tag:

Japanese Tag

One player who is chosen to be "it" tries to tag some other player. If he succeeds, the player tagged must place his hand on the spot tagged, whether it be arm, chest, leg, or back, and try to tag some other player.

Eenie, Weenie, Coxie, Wanie

The one who is "it" clasps his hands in front of him and says "Eenie, weenie, coxie, wanie", and then tries to tag some one of the players with his clasped hands. The one who is tagged becomes his partner. These two players join hands, repeating the words, "Eenie, weenie, coxie, wanie", and proceed to tag someone with their joined hands. When the next player is tagged, he becomes "it" and proceeds as the first player did. After a player has been tagged, he must stand still and repeat the words of the game before he may tag any one

Stoop Tag

Active.

In this game a person may not be tagged when in a stooping position. The number of stoops is decided upon before the beginning of the game. When the stated number is up, the player can escape from the one who is "it" only by running.

Note. The following games, which have been previously played, may be repeated with pleasure.

Teacher and Class. (See page 55.)

Herr Slap Jack. (See page 46.)

Looby Loo. (See page 50.)

SECOND GRADE

RHYTHMIC PLAYS

ELEMENTARY MARCHING

1. **Marching.** In twos, in fours, and in eights. (See rhythmic work for the first grade.)

2. **Tall men.** Arms stretched over the heads.

3. **Brownies.** Running lightly on the toes, shaking forefinger (quick march time).

4. **Accenting.** First beat of each measure, with stamp.

5. **Clapping hands.** Overhead on first beat of each measure.

6. **Clapping hands.** Overhead and in back; try this without marching; later, combine with marching.

7. **Marching forward.** With halting. (See 1, lesson 2, page 119, and 1, lesson 3, page 123.)

8. **Marching backward.** With short steps.

9. **Marching by fours.** Start the class marching around the room; on reaching the rear of the room, the first four make a quarter-turn, face front of room and march down the room, followed by the other groups. On reaching the front, mark time in place until the signal for a halt is given. This makes one line stretching across the width of the room. The next four face and do likewise. This is continued until the entire class has formed behind one of the four leaders.

IMITATIVE GAMES

1. **Flying kite** ($\frac{3}{4}$ time). Raise arms as if holding a flying kite, run lightly around the room watching the kite.

2. **Rolling hoop** ($\frac{3}{4}$ time). Right arm raised as if grasping a stick. Make motion of hitting the hoop and run lightly around the room.

3. **Snow-balling** ($\frac{6}{8}$ time). Stoop and pick up snow, mold balls, and throw.

4. **Skating** (slow march music). (See 1, Skating, page 31.)

5. **Skipping stones** ($\frac{3}{4}$ time). (See 5, Walk to the Park, page 74.)

OCCUPATION PLAYS

1. **Sowing the seed** ($\frac{3}{4}$ time). March around the room, scattering seeds with right hand. Seeds are in a bag at the left side.

2. **Sawing wood** (march time). Children in rows, facing each other. Partners join hands, right hands above left. Move the arms forward and back as in sawing.

3. **Harvesting grain** (march time). Children in a circle facing forward, arms raised as if holding a scythe; swing the scythe from side to side as a slow step is taken forward.

Little Bo-Peep

Allegretto — ELLIOT

Lit-tle Bo-peep has lost her sheep, And can't tell where to find them;
1 2 3 4

Leave them a-lone and they'll come home; Wag-ging their tails be-hind them.
5 6 7 8

Then up she took her little crook,
Determined for to find them;
What was her joy to behold them nigh,
Wagging their tails behind them.

LITTLE BO-PEEP

Formation. Stand in aisles, facing front, partners join inside hands (across desks). Girls take hold of skirts with outside hands, boys put outside hands on hips.

I. "Little Bo-Peep has lost her sheep",

Skip forward with three skipping steps, right, left, right, and bring the feet together. In skipping, take a little hop on the inside foot and raise the outside foot forward; step on the outside foot, hop on it, and raise the inside foot forward.

This is a simple hop step that all children seem to know almost instinctively. (Usually called hippity-hop.)

"And can't tell where to find them."

Shake head very slowly and sadly from side to side four times.

"Leave them alone, and they'll come home",

Skip back to position with three skip steps right, left, right, and bring the feet together.

"Wagging their tails behind them."

Face partners and nod heads up and down.

Repeat from beginning, singing first verse.

II. Two rows skip around one row of desks singing:

"Then up she took her little crook,
Determined for to find them;
What was her joy to behold them nigh,
Wagging their tails behind them."

If this is played in the gymnasium arrange the class in circle formation, facing the center, and have players advance to and retire from the center of the circle.

IN SUMMER

(Im Sommer)

(German Singing Game)

Formation. The players join hands and form a circle, with several boys in the center of the circle. The ones in the center choose partners, and they join hands, forming a smaller circle. The boy stands at the left of his partner.

In Summer

German

Arr. by Fannie Robertson

In sum - mer, in sum - mer, in love - ly sum - mer
1 2 3

time Oh, why should we not hap - py be, When youth-ful folks are
4 5 6 7

we? Oh, why should we not hap - py be, When youth-ful folks are we?
8 9 10 11 12

I. Measure 1. All step on the right foot, swing the left foot forward, and hop on the right.

Measure 2. Repeat, stepping on the left foot.

Measures 3–4. Continue the above steps, moving around in a circle.

II. Measures 5–8. Partners in the small circle join hands and turn each other about with eight short running steps. The boy keeps to the left of his partner as he turns her, so that their right arms are extended.

Measures 9–12. Swing about in the opposite direction, with left arm extended.

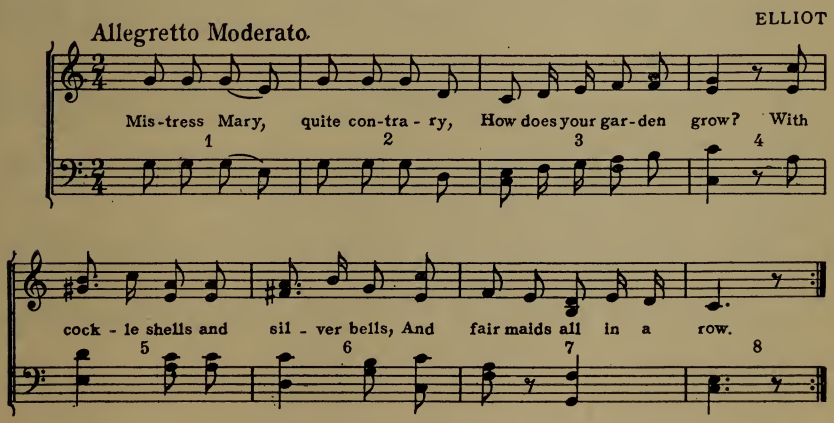
While the couples in the center whirl about, the players in the large circle walk slowly about to the left.

Repeat with new center players.

MISTRESS MARY

Formation. Two rows of eights, facing partners. The boy's part is described; counterpart for the girl.

Mistress Mary



I. "Mistress Mary, quite contrary",

The boy steps to left, brings right foot up to the left, and bends the trunk and head forward from the hips. The arms rest lightly on the thighs. Bring the body slowly back to erect position.

The girl steps to the right, draws the left foot back, and bends the knees; the trunk and the head bend forward. Then she slowly straightens the knees, raises the trunk and head, and places the weight on the left foot.

"How does your garden grow?"

Boys take hold of hands, girls do the same and the lines run forward toward each other. The boy starts with the left foot.

"With cockle shells and silver bells",

Step to the side with the left foot, place the right foot back of the left with toe touching, and clap hands at the word "shells." Repeat, starting with the right foot, and clapping on "bells." (Peasant curtsey.)

"And fair maids all in a row."

Partners join hands and turn about to place, with short running steps.

II. Repeat music from beginning. Do not sing unless there is no other music.

Slide three slides to left, and point the right foot forward. Repeat to the right and point the left foot.

Step to left and make a peasant curtsey, clapping as in the above step; repeat to the right.

Partners join hands and turn about to place with short running steps.

Repeat entire play from the beginning.

LONDON BRIDGE

For music and words, see London Bridge, page 94.

Formation. In the aisles, facing front. Boys in one aisle, girls in the opposite. Join inside hands, boys with outside hand on hip, girls taking hold of skirts.

I. "London Bridge is falling down",

Walk forward with three steps, starting with outside foot (foot farthest away from partner) and face partners at end of line.

"Falling down, falling down",

Partners raise arms forward, touch finger tips and form archway. On the last part of the line, let arms sink slowly downward.

"London Bridge is falling down",

Face in opposite direction and walk forward three steps facing partners at the end of the line.

"My fair lady."

Girl draws inside foot back, bends head and trunk forward, making a curtsey. Boy keeps feet together, bends head and trunk forward, and bows, hands resting lightly on thighs. Partners remain facing.

II. "Build it up with iron bars",

Step to the side with outside foot (line of direction in which play was first started), and point the toe of the inside foot forward. At the same time join inside hands and swing them forward and upward in front and across body. Repeat, stepping in the opposite direction with the inside foot and swinging the outside hands forward and upward.

"Iron bars, iron bars";

Repeat the toe pointing.

"Build it up with iron bars",

Repeat toe pointing.

"My fair lady."

Stepping on the outside foot, boy bows and girl curtseys. (See Mistress Mary, page 107.)

Repeat the entire play, using the following verses:

Iron bars will bend and break,
Bend and break, bend and break,
Iron bars will bend and break,
My fair lady!

Build it up with gold and silver, etc.
Gold and silver will be stolen away, etc.

MINUET

Formation. In double circle around the room, boys on the inside. Partners join inside hands. Boy places outside hand on hip, while girl takes hold of skirt.

Boy's part is described; counterpart for girl.

I. Measures 1–2. Walk forward three steps, starting left, and point right foot to the side, toward partner. (See Fig. 1.)

Measures 3–4. Repeat, starting with right foot, and point left foot to the side away from partner.

Measures 5–6. Repeat, starting left.

Measures 7–8. Face partner. Boy steps to right and bows. (See 1, Mistress Mary, page 107.) Girl curtseys, stepping to left side, and draws right foot back, transferring the weight to the right foot.

Measures 1–8. Face forward in a new direction and repeat the entire movement. Boy starts with the right foot.

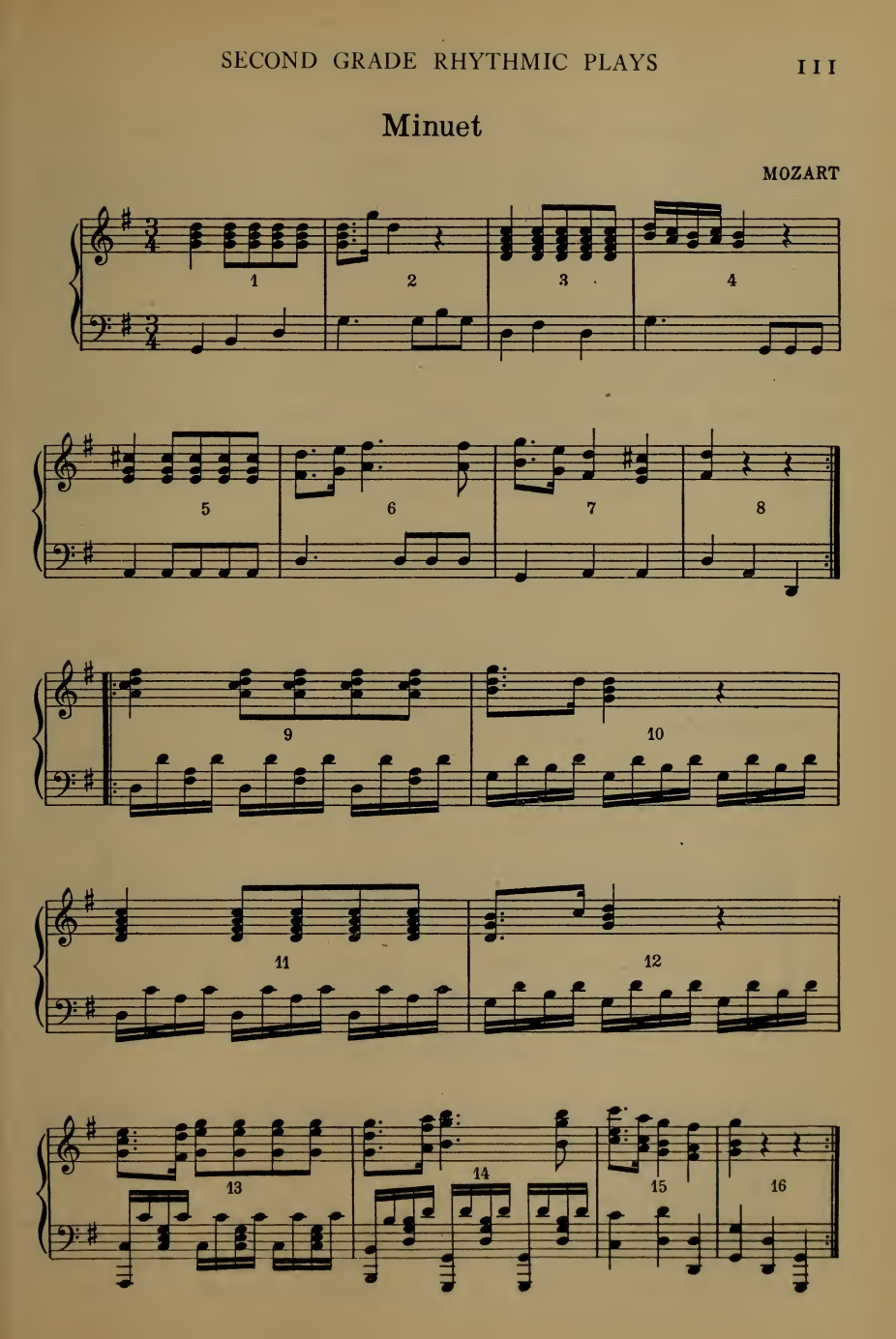
II. Measures 9–10. Partners face, inside hands joined. Boy steps to the side with the left foot and points the right foot forward. Repeat stepping with the right foot.

Measures 11–12. Boy steps to the left and bows, while the girl makes a curtsey.

Measures 13–16. Repeat II, starting with the right foot.

Minuet

MOZART



III. Measures 9–12. Partners face, take right hands across. Hold the hands high, making a round archway. Beginning with the left foot, take five walking steps in a half circle to partner's place, point the right foot forward, and look at partner. Repeat with five more walking steps, return to place, and point the left foot forward.

Measures 13–16. Drop hands; boy places hands on hips and girl takes hold of skirt. Step sideways on the left foot and point the right foot forward. Repeat, stepping to the side with the right and pointing the left foot forward. Boy makes deep bow, stepping to the left side. Girl makes curtsey.

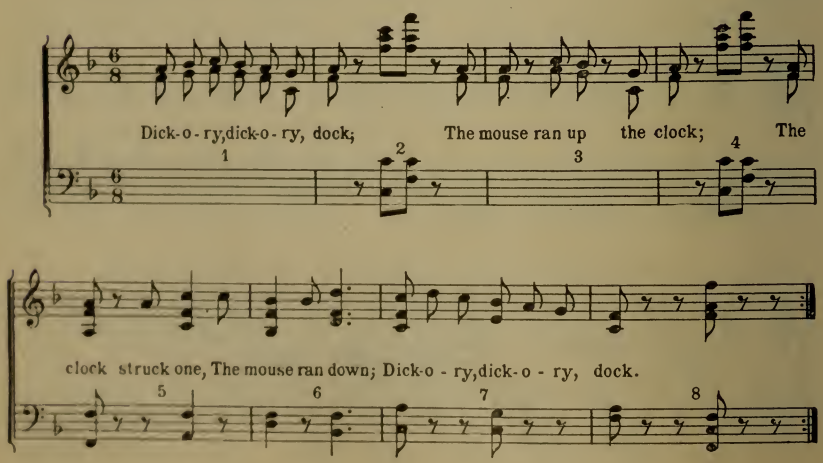
Repeat the play from the beginning.

DICKORY, DICKORY, DOCK

Formation. Single circle, facing the center.

Dickory, Dickory, Dock

ELLIOT



I. "Dickory, dickory, dock."

Arms raised over head, and waved: right, left, right, from side to side. Place the hands at the waist and stamp twice, right and left, on the third and fourth beats of second measure.

"The mouse ran up the clock;"

Three skip steps to center of circle: right, left, right, and bring heels together.

"The clock struck one!"

Listen, and clap hands sharply on "one."

"The mouse ran down;"

Run with tiny quick running steps back to place.

"Dickory, dickory, dock."

Wave arms from side to side as in the beginning: right, left, right, and stamp right, left.

Repeat music from the beginning.

II. Hands on hips, all slide to the right around the circle with three slides. Take two stamps, right, left, and face out (back to center of circle). Repeat three slides in the same direction. Stamp left, right, and face in. Repeat to the end of the strain.

Repeat play from the beginning.

POLKA STEP

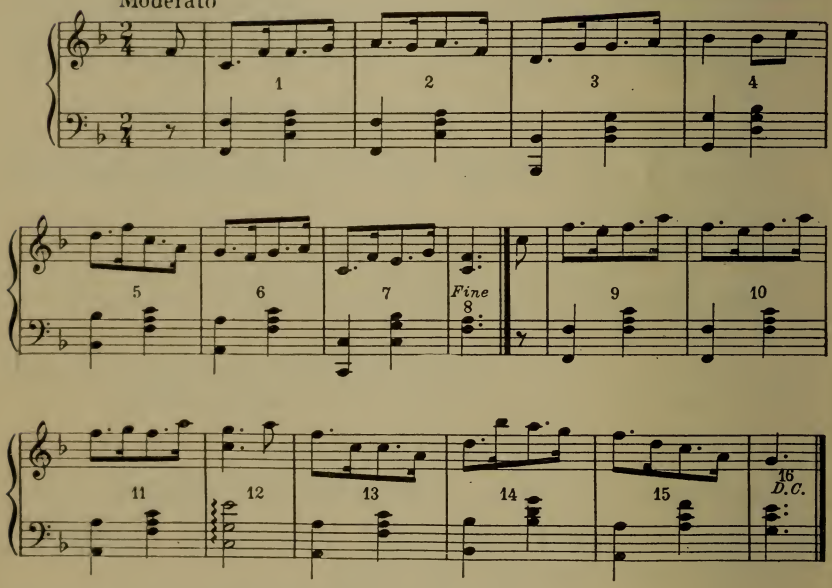
Formation. Standing in the aisles, or in a circle around the room.

Directions for teaching the step. Have the children stand still and clap hands lightly in time to the music, "*One, two, three*". Stamp with the right foot three times, then with the left foot three times. Follow this by alternate stamping of

Peggy's Love Polka

Old English

Arr. by Ethel S. Drummond



feet: right, left, right. Gradually make stamping lighter, and get the children up on the toes as they take the stamping. Work for light, springing movement. Advance around the room with three running steps, and stop at "*three*"; then start forward with the foot that is back and stop again on "*three*." After a little they will be able to take the steps continuously around the room.

SNAP POLKA

Music. Same as for Polka Step.

Formation. In couples around the room. Partners join inside hands and hold them high.

Take three running steps forward, starting with the out-

side foot, and stamping on the outside foot as the run is started. Repeat with the inside foot, stamping on the first step. Snap the fingers as the stamps are taken. Repeat the polka step twice and do not snap the fingers. Repeat from the beginning, polka-stepping, with snapping of fingers on third and fourth steps.

THIRD GRADE

GYMNASTICS

LESSON I

All exercises written for the right side should be given an equal number of times on both sides.

Each movement should be finished and the body should be brought back to the correct fundamental standing position before the next exercise is given. (See Directions for Teaching the Lessons.)

Aims. Educational, corrective, and hygienic aims should be apparent in every gymnastic lesson. Educational effect is secured in mental alertness, and in prompt response to command. Corrective effect is sought by stimulation of good habits in posture. Hygienic effect is produced by deepened breathing and quickened circulation.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. (1) Practice taking correct sitting position; quick, noiseless rising from the seats; and standing in good position in the middle of the aisle.

(2) Class — **attention**! In place — **rest**! (Figs. 3 and 5.) The fundamental position should be taken slowly at first, and the directions given for teaching it should be carefully

followed. Remember that the pupils must acquire the *feeling* of what the correct standing position means. Keep in mind that the fundamental standing position is an active gymnastic position and one of the finest posture exercises we have. The relaxed standing position does not mean that a poor position may be assumed. (See Directions for Teaching the Lessons.)

Admonitions. (See Directions for Teaching the Lessons.)

Chest over the toes.
Pull in at the belt.
Head back.
Make yourself tall.

Fig. 10.—Hands on hips—**place!**

2. Arm. (1) Hands on hips—**place!** The hands are placed quickly on the hips with the thumbs back and the fingers to the front, and somewhat below the waist. (Fig. 10.) *Guard against a raising of the shoulders.*

(2) Arms upward—**bend!** **Position!** Again—**one!** **Two!** Close the fists tight, raise them quickly to the shoulders, and pull the elbows in against the sides so firmly that they cannot be pulled out. (Fig. 11.) On the return movement the arms should be stretched quickly and forcibly downward, and the fundamental position should be assumed. (See Directions for Teaching the Lessons.)

Admonitions.

Close the fists tight.
Elbows tight against ribs.
Arms well back.

3. **Leg.** (1) Hands on hips — **place**! Feet sideways — **place**! Feet together — **place**! Again — **one**! **Two**! **Position**! With a light jump the feet are placed four foot-lengths apart. *The landing should be made on the toes.* On

Fig. 11. — Arms upward — **bend!**

the return movement a jump is taken and the feet are brought together. (Fig. 10.)

(2) Feet — **close**! Feet — **open**! Again — **one**! **Two**! Move the toes together so that they are turned somewhat in. The toes should be raised so as to prevent scraping on the floor. Move the feet back to the original parallel position. *Watch lest the body sway forward.* (Fig. 12.)

4. **Precipitant.** Hands on hips — **place**! Heels — **raise**! Jump lightly on the toes eight times — **go**! **Position**! On the eighth count the heels are lowered. *The hands remain on the hips until the command "**Position!**" is given.*

Fig. 12.— Feet — **close!**

5. **Breathing. Good gymnastic sitting position**! The child sits erect and grasps the near corners of the desk. Chest raising — **one**! **Two**! Again — **one**! **Two**! At "**one**!" the chin is drawn in, the chest is raised, a deep breath is taken; at "**Two!**" exhalation occurs. *Do not allow the head to fall forward at the end of the movement.*

LESSON II

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** In this time: **left, right, left, right,** class, mark time — **mark**! Class, **halt**! The left foot is lifted about two inches from the floor, the knee is bent, and the toe is pointed downward; the weight is then shifted to the left foot and the right foot is raised from the floor, the toe pointed, and the knee bent. This is continued in the easy marching time given before the command. Keep the class together by counting at various intervals, "**one, two**", or "**left, right.**" Two movements are always made after the command, "**Halt!**" In this case the class mark time twice, counting "**one**" as the knee is bent on first movement after the command, and "**two**" as the other knee is bent and the feet are brought together.

2. **Head**. Hands on hips — **place**! Feet sideways — **place**! Chest raising — **one**! **Two**! Again — **one**! **Two**! At "**one**!" the abdominal muscles are contracted, the chest is raised, the chin drawn in, and a deep breath taken. At "**Two!**" the exhalation occurs. *Be sure that during the exhalation the head is not allowed to drop forward, but is held erect at the finish.*

3. **Leg**. Hands on hips — **place!** Feet sideways — **place!** Heel raising — **one! Two!** Again — **one! Two!** Repeat with eight counts in this time: **one, two — go!** At "**one!**" the heels are raised from the floor. At "**two!**" they are allowed to sink quietly. During the entire movement the balance should be maintained. Children should count while performing exercises rhythmically, and care should be taken to have a *pause* between the counts. "**Stop!**" may be given as the pupils are on their toes. If the rhythm has been too fast many of the children will find it impossible to stop at the signal. The teacher can thus gain control over the rhythm by the use of this command, and can also put vigor into the lesson, for the children will take great delight in the use of the unexpected "**Stops!**" and will look upon the work as a sort of game. When an exercise is carried on rhythmically, the

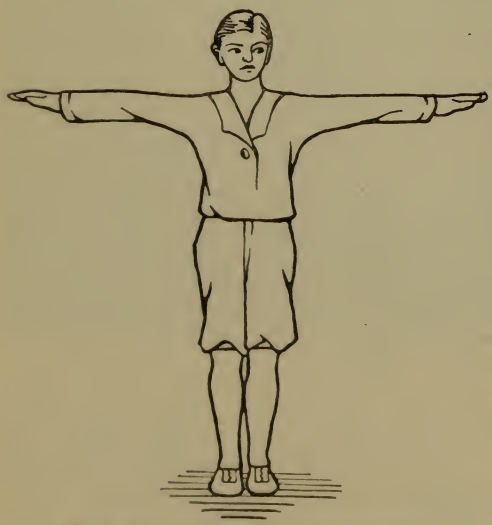


Fig. 13. — Arms sideways — **raise!**

work will be more definite; and a greater muscular contraction will be obtained if there is a pause between the various parts of the movement.

4. **Arm.** (1) Arms sideways — **raise! Sink!** Again — **one! Two!** Repeat with eight counts in this time: **one, two, — go!** (Fig. 13.) The arms are quickly raised to shoulder level. (*Always have the children face the corner of the room before giving an exercise that calls for a raising or stretching of the arms sideways. The reason for this is obvious.*) On the return movement the arms sink to fundamental position, but do not relax.

Fig. 14. — Arms forward — **bend!**

(2) Arms forward — **bend! Position!** Again — **one! Two!** (Fig. 14.) The arms are brought quickly to the chest, the elbows are bent, the forearms are kept on a line with the shoulders so that the palms face the floor, and the finger tips are drawn as far apart as possible. *This allows the shoulder blades to lie flat against the back. Do not allow the abdomen to protrude.*

Admonitions.

Shoulder blades flat.
Pull the finger tips apart.
Belts in.

5. **Precipitant.** "Crossing the Brook." Draw two chalk lines at the front of the room just far enough apart for the children to jump over. Arrange the children so they pass up and down the aisles, then around the room in circle formation. (Alternate rows face the back of the room for the start.)

The leader of the first line runs lightly forward and springs across the "brook" with a running jump and passes on around the room, followed by the pupil next in line, and so on until all have jumped. Whoever fails to land safely on the bank of the brook, "gets his feet wet", and is sent to his seat to get dry shoes and stockings. At the second time around, the brook is made a trifle wider. If time will permit the process may go on until the skill of the children is tested to a considerable degree.

The game may be varied to suit conditions; often when jumping a second time the standing jump may be substituted for the running jump, and the distance of the chalk lines not changed. In the standing jump the children walk up to the first chalk line, jump across from both feet, and land *lightly* on their toes with the knees slightly bent. Be sure that the children always look up when they land. It is a good plan to stand in front of the spot where the children land to prevent slipping or falling.

6. **Breathing.** **Good gymnastic sitting position!** Chest raising — **one! Two!** Again — **one! Two!** Take a deep breath as the chest is raised. Keep the head up and pull the chin in.

LESSON III

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order! Alternate rows face the back of the room. Class — **attention!** In this time: **left, right, left, right,** mark time — **mark!** Class, forward — **march!**

See that the rhythm is good and that the children are keeping together before giving the latter command. Give the command so that the word "**march**" will come as the right foot touches the floor; this will allow the children to start the march forward with the left foot.

The leader in the outside aisle begins the march around the room and then proceeds up and down the aisles in serpentine fashion. The children follow until they reach their own seats, where they mark time until the command "Class, **halt!**" is given.

Care should be taken when teaching marching to avoid heavy, dragging feet. The gait should be light and easy, with the arms swinging gently at the sides. Admonitions such as "*Make yourself tall*", "*Walk like a soldier*", and the *frequent counting of the rhythm*, will aid in perfecting the marching form.

2. Head. (1) Hands on hips — **place!** Chest raising with deep breathing — **one! Two!** Again — **one! Two!**

(2) Head backward — **bend!** In bending the head backward, first draw in the chin, then *slowly* draw the head as far back as possible. Care should be taken lest the trunk is bent backward, and a hollow back produced. Try for a *contraction* of the waist muscles, a *raising* of the chest,

and a *backward bending* of the head as the deep breath is taken. (Fig. 15.)

3. **Leg and Arm.** Arm raising sideways with heel raising — **one! Two!** Again — **one! Two!** At "**one!**" the arms are raised straight to the sides until they are on a

Fig. 15. — Head backward — **bend!**

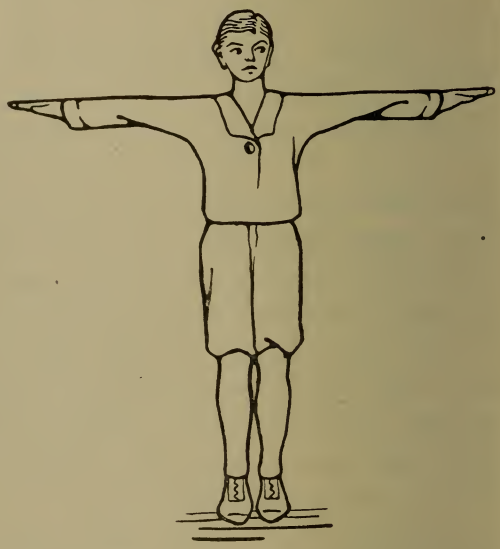


Fig. 16. — Arm raising sideways, with heel raising.

level with the shoulders, palms down; at the same time the heels are raised from the floor. The command "**Two!**" should bring the body back to the fundamental position. The return movement is quick, but the arms are held stiff throughout the movement and are *not* allowed to clap at the sides on the finish.

When the movement is well in mind, progress by giving it in rhythm as follows: Eight counts, in this time: **one, two, — go!** If the rhythm is too fast, hold the class up with a "**Stop!**" (Fig. 16.)

4. **Arm**. Hands on hips — **place!** Arms forward — **bend!** Again — **one! Two!** The hands are quickly changed from the hips to the chest. There is always a tendency to anticipate the command; watch for this and give the command at irregular intervals, and see that each movement is correctly executed.

5. **Precipitant**. Hands on hips — **place!** Left foot backward — **raise!** In this time: **left, right, left, right,** running in place with eight counts, ready — **go!** The weight is shifted to the left foot and the right knee is quickly bent upward; the weight is now shifted to the right foot and the left knee is bent. This is repeated in easy running rhythm, with the knees brought well up in front. The feet are brought together on the eighth count. If the floor shakes, have two rows, or even one row, run at a time.

Admonitions.

Lightly on the toes.
Keep together — left, right.
Chest forward, over the toes.
Pull the knees up high.
Head erect.

6. **Breathing**. Hands on hips — **place!** Deep breathing with chest raising — **one! Two!** Again — **one! Two!**

LESSON IV

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order**. (1) Drill the children in the various directions (right, left, half-right, etc.) by having them raise their

arms, then their feet, and point them in the directions named by the teacher. Later have them face different parts of the room. Try to impress them with the fact that the position of the teacher, or of the corners of the room, has nothing to do with commands given to them. Give this informally. ("Half-right" is half of a quarter-turn.)

(2) Hands on hips — **place!** Feet — **close!** Feet — **open!** Again — **one! Two!** Repeat with eight counts in this time: **one, two — go!** The toes are raised and turned slightly inward. (Fig. 12.)

2. Head. Hands on hips — **place!** Head bending backward — **one! Two!** Again — **one! Two!**

Admonitions. *Pull the belts in.*
Take a deep breath.
Pull the chins back.

3. Leg. (1) Hands on hips, and feet sideways — **place!** Hands and feet — **position!** Again — **one! Two!** The hands are placed on the hips; at the same time a light jump is taken, and the feet are placed four foot-lengths apart. (See **3**, (1), lesson 1, page 116.) On the return movement the fundamental position is assumed.

Admonition.

All together, a light ***Jump!*** *on the toes.*

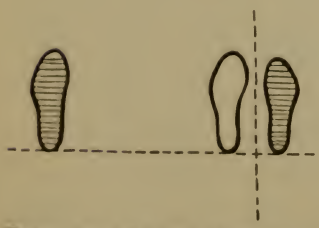


Fig. 17. — Left foot sideways — **place!**

(2) Hands on hips — **place!** Right foot sideways — **place!** Foot — **replace!** Again — **one! Two!** Repeat with four counts in this time: **one, two — go!** The right foot is lifted about two inches from the floor and placed to the side about two foot-lengths; on

the return command the foot is brought to the fundamental position and placed firmly on the floor. *See that the weight is divided equally upon the feet.* (Fig. 17.)

4. **Arm.** Arms upward — **bend!** Arms downward — **stretch!** Again — **one! Two!** Repeat with eight counts in this time: **one, two — go!** The arms are stretched vigorously downward and the fundamental position of the arms assumed. This movement should be executed with force.

Fig. 18. — Trunk forward — **bend!**

5. **Trunk.** Hands on hips, and feet sideways — **place!** Trunk forward — **bend! Raise!** Again — **one! Two!** The trunk is bent slowly forward from the hips like a hinge, to an angle of about forty-five degrees. The back is kept absolutely rigid and straight. (Fig. 18.)

Admonitions.

Keep the back stiff.
Knees straight.
Look up.

6. **Precipitant.** Hands on hips — **place!** Jumping lightly on the toes, with twelve counts — **go!**

7. **Breathing.** West Point breathing — **one! Two!** Again — **one! Two!** (Fig. 19.) The arms are rotated outward until the palms face directly forward during the inhalation; on the return movement the arms are returned to position and exhalation occurs.

Fig. 19. — West Point breathing.

LESSON V

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Marching forward, one step. Place the left foot forward — **one!** Bring the right foot up to the left — **two!** When the children have acquired the coördination the command may be given, "Class, one step forward — **march!**" The movement is taken on one command, but the class counts, "**One, two**", as the movement occurs.

Admonitions.

Avoid dragging feet.
All step together.
Bring the feet together with a firm step.

2. **Head.** Arm raising sideways with deep breathing — **one! Two!** Again — **one! Two!** The arms are raised to the side, the head is drawn back as the inhalation occurs. At "**Two!**" arms sink as the exhalation occurs.

3. **Leg.** Hands on hips — **place!** Right foot sideways — **place!** Foot — **replace!** Same to the left — **one! Two!**

Repeat with four counts, alternating right and left, in this time: **one, two, three, four — go!** Avoid ragged rhythm, shuffling and scraping of the feet. Remedy this by warnings and stimulations.

4. **Arm.** Arms upward — **bend!** Arms forward — **bend!** With quick changes, again — **one! Two!**

5. **Trunk.** Hands on hips — **place!** Trunk bending forward — **one! Two!** Again — **one! Two!**

6. **Precipitant.** Hands on hips — **place!** Jumping on the toes, with foot placing sideways and together, with eight counts, in this time: **one, two — go!** Spring lightly to a stride position with the feet about four foot-lengths apart, landing on the toes, and make a return jump bringing the feet together. Continue in easy, even rhythm, bringing the feet together and down on the eighth count.

7. **Breathing.** Hands on hips — **place!** Chest raising — **one! Two!** Again — **one! Two!** *Take a deep breath as the chest is raised.*

LESSON VI

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Hands on hips — **place!** Running in place, eight counts — **go!** Do not raise the foot backward as in previous lessons, but start at once by shifting the weight to the left foot.

2. **Head.** Arms upward — **bend!** Chest raising with deep breathing — **one! Two!** Again — **one! Two!** The arms are held in tight against the ribs throughout the en-

tire movement. Use admonitions for breathing, also for arm bending upward.

3. Leg. Hands on hips — **place!** Right foot forward — **place!** Foot — **replace!** Again — **one! Two!** Repeat with four counts, in this time: **one, two — go!** The foot is lifted about two inches from the floor and placed twice its length directly forward, the body weight equally divided. On the return, the foot is lifted and returned to fundamental position. (Fig. 20.) *Work for strong emphasis with the ball of the foot and for exact rhythm.*

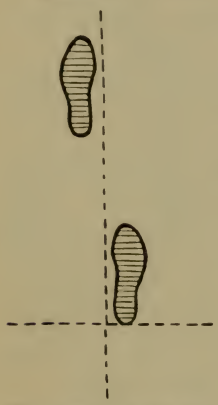


Fig. 20. — Left foot forward — **place!**

4. Arm. (1) Arms upward — **bend!** Arms sideways — **stretch! Bend!** Again — **one! Two!** The arms are stretched vigorously sideways (shoulder level), the palms down. Each part of the movement should be finished so that a complete muscular contraction occurs.

Admonitions.

Pull the elbows in tight to the sides.
Keep the arms at shoulder level.
See how far you can stretch.

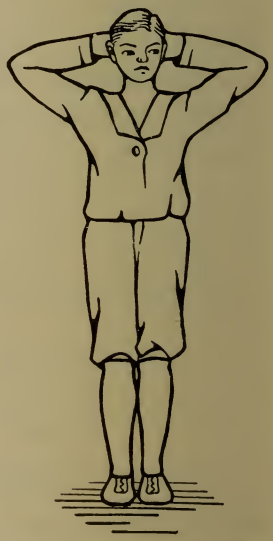


Fig. 21. — Hands on head — **place!** (Front view.)

(2) Hands on head — **place! Position!** Again — **one! Two!** The hands are placed at the back of the head, with straight wrists, the finger tips just meeting. The elbows are well back, the chest is *raised* and the head is erect. On the return movement the hands are stretched forcibly down to position. (Figs. 21, 22.)

Admonitions.

Elbows back.
Heads up.

5. Trunk. Hands on hips — **place!** Trunk bending forward — **one! Two!** Again — **one! Two!**

6. Precipitant. Hands on hips — **place!** Jump lightly on the toes ten times. (See **4**, lesson 1, page 116.) This time have the rhythm made slower than formerly. Bend the knees slightly on landing.

7. Breathing. Hands on hips — **place!** Feet sideways — **place!** Chest raising with deep breathing — **one! Two!** Again — **one! Two!**

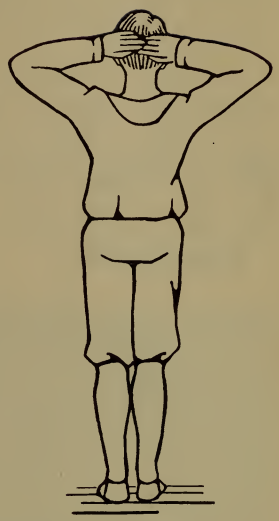


FIG. 22. — Hands on head — **place!** (Back view.)

LESSON VII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. Alternate rows face the back of the room. Mark time — **mark!** Class, **halt!** Class, forward — **march!** The class begins marching forward at once with the left foot.

2. Head. Arms sideways — **raise!** Deep breathing, with arm rotation — **one! Two!** Again — **one! Two! Position!** As the inhalation occurs the palms are rotated so that they face up. At "**Two!**" the exhalation occurs and the arms are rotated inward so that the palms face down. Repeat this movement several times. At "**Position!**" the

arms sink to the sides, but should not be allowed to relax. *See that the arms are kept at shoulder level.*

3. **Leg.** Hands on hips — **place!** Alternate toe raising, beginning right — **one! Two! Three! Four!** Repeat with eight counts, in this time — **one, two, three, four — go!** At "**one!**" lift the right toe, at the same time keeping the heel on the floor; at "**Two!**" the toe is lowered.

Admonitions.

Pull the toe up against the ankle.
Keep the body erect.

4. **Arm.** Arms forward — **bend!** Arms sideways — **fling!** Again — **one! Two!** Repeat with eight counts in this time: **one, two — go!** The arms are flung sideways to shoulder level. (Figs. 14, 23.)

FIG. 23. — Arms sideways — **fling!**

Admonitions.

Pull the finger tips far apart.
Keep the arms back.
Do not let the hands hit the chest.

5. **Trunk.** (1) Hands on hips, place, and feet — **close!** Trunk bending forward — **one! Two!** Again — **one! Two!**

(2) Arms sideways, raise, and feet sideways — **place!** Trunk bending forward — **one! Two!** The arms are raised sideways at the time the jump is taken. Again — **one! Two!**

6. **Precipitant.** Hands on hips — **place!** Jump in place — **one! Two! Three!** At "**one!**" the knees are bent; the heels are raised at the same time that the bending occurs. At "**Two!**" a light jump upward is taken and the landing

is made with raised heels and bent knees. At "**Three!**" the body is brought back to the erect position.

Admonitions.

Back erect.
Land on the toes with bent knees.

7. **Breathing.** West Point breathing — **one! Two!** Again — **one! Two!**

LESSON VIII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Hands on hips — **place!** Left — **face! Two!** The left toe is raised and a quarter-turn to the left is made on the left heel, as the command "**Face!**" is given; the right toe is on the floor, and by pushing against the floor assists in the turn. The pupils count "**One!**" as they turn. The *second* command "**Two!**" is given, and the right foot is brought up to the left and

FIG. 24. — Left — face!

placed firmly on the floor while the pupils count "**Two.**" This movement is sometimes difficult to teach. Tell the pupils to see how quickly they can turn, count "**One!**" on "**face!**" and tap with the left toe when they are in the new position. Make them wait for "**Two!**" by giving it at irregular intervals. Right — **face!** is taken in opposite order. When this exercise can be done well, the hands may be kept at the sides as shown in Fig. 24.

2. **Head** Arms upward — **bend!** Right foot forward — **place!** Deep breathing with backward bending of head — **one! Two!** Again — **one! Two!**

3. **Leg.** Hands on hips — **place!** Knee bending with heels off the floor — **one! Two!** The heels are raised

Fig. 25. — Knees — **bend!**
(Front view.)

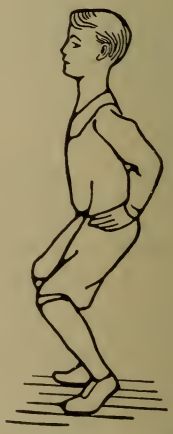


Fig. 26. — Knees — **bend!**
(Side view.)

at the same time that the knees are bent. The body goes about halfway toward the floor. The knees should point slightly outward, and the back should be erect. At "**Two!**" the body returns to the erect standing position. (Figs. 25, 26.)

Admonitions.

Back straight.
Knees well out.
Look up.

4. **Arm.** (1) Arms upward — **bend!** Arms sideways — **stretch!** Again — **one! Two!** With eight counts in this time: **one, two,** ready — **go!**

(2) With quick changes, hands on head — **place!** Arms upward — **bend!** Arms forward — **bend!**

5. **Trunk.** Arms upward — **bend!** Feet sideways — **place!** Trunk bending forward — **one! Two!** Again — **one! Two!** The arms are pulled in firmly at the sides throughout the entire movement.

Admonitions.

Back straight.
Look up.
Arms in tight.

6. **Precipitant.** Hands on hips — **place!** Jumping on toes, with foot placing sideways and together, ten times — **go!**

7. **Breathing.** Deep breathing with arm raising sideways — **one! Two!** Again — **one! Two!**

LESSON IX

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Hands on hips — **place!** Heel raising with eight counts, in this time: **one, two — go!** (See **3**, lesson 2, page 119.)

2. **Head.** Hands on hips, place, and feet — **close!** Deep breathing with backward bending of the head — **one! Two!** Again — **one! Two!** Use admonitions. (See **2**, lesson 4, page 125.)

3. **Leg and Arm.** Hands on hips — **place!** Right foot forward — **place!** Foot — **replace!** Same with the left — **one! Two!** Again — **one! Two! Three! Four!** When the pupils can do this with ease give but one command as follows: Repeat with four counts, alternating right and left in this time: **one, two, three, four — go!** Have the class count as they take each part of the movement. Work for quick movement and firm foot-placing, with a pause between the parts of the movement so that each part is held a second. (Same as **3**, lesson 6, page 129, except that the foot placing alternates.)

4. **Arm.** (1) Arm raising sideways — **one!** Turning of hands — **two!** Returning of hands — **three!** Sinking of the arms — **four!** Again — **one! Two! Three! Four!** Repeat with four counts, in this time: **one, two, three, four — go!** The arms are raised to shoulder level, the palms are turned on "**Two**" so they face upward, returned on "**Three**", and the *arms* allowed to sink on "**Four!**" See that the arms are raised to *shoulder level*, and that the action is vigorous throughout the entire range of movement.

(2) Arms upward — **bend!** Arms stretching downward with eight counts in this time: **one, two — go!**

5. **Trunk.** Hands on hips, place, and feet — **close!** Trunk bending forward — **one! Two!** Again — **one! Two!**

6. **Precipitant.** "Crossing the Brook." (See **5**, lesson 2, page 122.)

7. **Breathing.** West Point breathing — **one! Two!** Again — **one! Two!**

LESSON X

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Hands on hips, place, and feet — **close!** Hands and feet — **position!** Again — **one! Two!** Repeat with eight counts in this time: **one, two — go!** The hands are placed on the hips and at the same time the balls of the feet are raised and the inner borders brought together. On the return movement the arms are *stretched* downward to fundamental position and the feet are opened.

2. **Head.** Arms forward — **bend!** Deep breathing with backward bending of head — **one! Two!** Again — **one! Two!**

3. **Leg.** Hands on hips — **place!** Right foot forward outward — **place!** Foot — **replace!** Same with the left — **three! Four!** Again — **one! Two! Three! Four!** The foot is placed two foot-lengths diagonally forward and outward. (Fig. 27.) On the return movement the foot is replaced to fundamental position. If the children master this movement quickly, repeat it on one command. (Four counts, alternating right and left, in this time: **one, two, three, four — go!**)

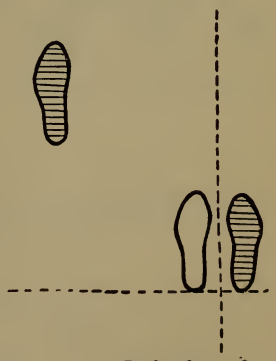


Fig. 27. — Left foot forward outward — **place!**

4. **Arm.** Arms forward — **bend!** Arm flinging sideways — **one! Two!** Repeat with eight counts in this time: **one, two — go!** (Use admonitions as in **4**, lesson 7, page 131.)

5. **Trunk.** Hands on hips, and feet sideways — **place!** Trunk bending to the right — **one! Two!** Same to the left — **three! four!** At "**One!**" the trunk is slowly bent to the side. (Fig. 28.) At "**Two!**" the trunk is brought to the erect position. The common faults to guard against are these:

Trunk twisting combined with bending.
Knee bending.
Holding the head back as the trunk is bent.

Fig. 28. — Trunk to left — **bend!**

6. **Precipitant.** Jump in place, with side flinging of the arms — **one! Two! Three!** At "**One!**" the knees are bent. At "**Two!**" a light jump is taken, the arms are raised to shoulder level on the ascent, and lowered on the descent. At "**Three!**" the body is brought back to the erect position.

7. **Breathing.** Arm raising sideways, with deep breathing — **one! Two!** Again — **one! Two!**

LESSON XI

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Left — **face! Two!** Right — **face! Two!** Alternate at irregular intervals.

2. **Head.** Arms sideways, fling, and feet sideways — **place!** Deep breathing with backward bending of the

head — **one! Two!** Again — **one! Two!** Use admonitions for breathing.

Admonition.

Arms on a line with the shoulders.

3. **Leg.** Hands on hips, and feet sideways — **place!** Alternate heel raising — **one! Two! Three! Four!** Repeat with eight counts in this time: **one, two, three, four — go!** At "**one!**" the right heel is raised as far as possible from the floor, while the ball of the foot remains stationary. At "**Two!**" the heel is lowered. The same is repeated with the left foot at "**Three!**" and "**Four!**"

Admonitions.

*Use "**Stop!**" if the rhythm becomes too fast.*
Teacher counts at irregular intervals.
Pull the heel up hard.

4. **Arm.** With turning of the palms, arm raising sideways — **one! Two!** Repeat with eight counts in this time: **one, two, — go!** At "**One!**" the palms are turned outward and the arms are raised to shoulder level. At "**Two!**" the palms are turned and the arms sink downward to the sides.

Admonitions.

Turn the palms at the beginning of the movement.
Do not clap the hands at the sides.

5. **Trunk.** Arms upward, bend, and feet sideways — **place!** Trunk bending forward — **one! Two!** Again — **one! Two!** The arms are vigorously flexed and pulled in against the ribs while a light jump is taken and the feet are placed apart. The trunk bending is taken in the manner described in previous lessons. *Use admonitions.*

6. **Precipitant.** Hands on hips — **place!** Running in place with twelve counts — **go!**

7. **Breathing.** Hands on hips, and feet sideways — **place!** Chest raising with deep breathing — **one! Two!** Again — **one! Two!**

LESSON XII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Hands on hips — **place!** Arms upward — **bend!** With quick changes — **one! Two!** Again — **one! Two!** *The movements should be speedy, but each position should be done in good form.*

2. **Head.** Hands on hips and feet sideways — **place!** Head twisting, right — **one! Two!** Repeat with four counts, alternating right and left, in this time: **one, two, three, four — go!** At "**One!**" the head is quickly twisted as far as possible to the side. At "**Two!**" it is brought back to fundamental position.

3. **Leg.** Hands on hips — **place!** Knee bending with heels off the floor — **one! Two!** Again — **one! Two!** Repeat with eight counts in this time: **one, two — go!**

4. **Arm.** With palms up, arms sideways — **raise!** Arm raising upward — **one! Two!** The arms are raised from the horizontal position (Fig. 13), to a vertical position. (Fig. 29.) At "**Two!**" the palms are lowered to horizontal position. Repeat the movement about four times.

Watch the posture, as the abdominal muscles have a strong tendency to relax and the head is very apt to drop forward.

When the hands are returned to fundamental position, do not allow them to clap at the sides.

Admonitions.

Make yourself tall.
Heads up.
Waist muscles in.

5. Trunk. Hands on hips, and feet sideways — **place!** Trunk bending to the right — **one! Two!** Same to left — **three! Four!**

6. Precipitant. Hands on hips — **place!** Jumping on the toes, with foot placing sideways and together, with ten counts — **go!**

7. Breathing. Hands on hips — **place!** Deep breathing with chest raising — **one! Two!** Again — **one! Two!**

FIG. 29. — Arms sideways, upward—**raise!**

LESSON XIII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. (1) Hands on hips — **place!** Running in place with eight counts — **go!** (Use in cold weather.)

(2) One step forward — **march!** (See **1**, lesson 5, page 128.) Two steps forward — **march!** Take two steps forward, starting with the left foot; bring the left foot forward and stand with feet together. Have the children count "**One**" as they step with the left, "**Two**" with the right, and "**Three**" as the feet are brought together.

2. Head. Arms upward bend, and feet — **close!** Deep breathing with backward bending of the head — **one!**

Two! Again — **one! Two!** The arms are quickly bent at the elbows and pulled in tightly to the sides (Fig. 11); at the same time the balls of the feet are lifted and the inner borders are brought together. Use admonitions for breathing.

3. **Leg and Arm.** Arm raising sideways with heel raising — **one! Two!** Again — **one! Two!** Repeat with eight counts in this time: **one, two — go!** Work for vigorous raising of the arms combined with *high* heel raising. Do not allow the hands to clap at sides on the return movement.

Fig. 30. — Leg flinging sideways.

4. **Trunk.** Hands on hips — **place!** Leg flinging sideways — **one! Two!** At "**One!**" the right leg is quickly flung out to the side, and replaced at the second command. Again — **one! Two!** Repeat with four counts in this time: **one, two — go!** When the movement is done rhythmically "**One**" is counted as the foot is replaced on the floor, and the raised position is not held. (Fig. 30.)

5. **Precipitant.** Hands on hips — **place!** Left foot backward — **raise!** The foot is raised about two inches from the floor. Hopping on the right foot with eight counts, in this time: **one, two — go!** The hopping is done on the ball of the foot, and on the eighth count the left foot is replaced.

6. **Breathing.** West Point breathing — **one! Two!** Again — **one! Two!**

LESSON XIV

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. (1) Alternate rows face the back of the room. Class, forward — **march!** Class, **halt!** Start marching with left foot. (See **1**, lesson 2, page 119; also **1**, lesson 3, page 123.) Repeat several times. Give the command "**Halt!**" at unexpected intervals, so that the class will be kept on the alert.

(2) In this time: **one, two**; left — **face!** Right — **face!** Omit the second command "**Two!**" (See **1**, lesson 8, page 133.) The children swing on the right heel as before, counting "**One**", and after a slight pause bring the left foot up to the forward foot, counting "**Two**". There should be two distinct sounds as the facing is taken — a tap of the toe and the replacing of the backward foot.

Admonitions.

Keep together, one, two.
Chest forward over the toes.
Heads up.

2. Head. Hands on head — **place!** Chest raising — **one! Two!** Again — **one! Two!**

Admonitions.

Arms well back.
Chins in.
Waist muscles in.

3. Leg. Hands on hips — **place!** Heel raising — **one!** Knee bending — **two!** Standing erect — **three!** Again — **one! Two! Three!** Notice that this is a three-count

movement. At "**One!**" the heels are raised, at "**Two!**" the knees are bent, while at "**Three!**" the knees are straightened and the heels are lowered.

Admonitions.

Back erect.
Knees well out to the sides.

FIG. 31. — Arm raising forward.
A. Good position. B. Faulty position.

4. **Arm.** Arm raising forward — **one! Two!** Again — **one! Two!** Repeat with eight counts in this time: **one, two — go!** The arms are raised *forward* until they are at shoulder level. (Fig. 31.) This exercise must be watched

with care, as the children are apt to reach forward and thus contract the chest.

Admonitions.

Shoulder blades flat on the back.
Waist muscles in.
Raise the chest high between the arms.
Quick movements.

5. **Trunk.** Arms sideways, fling, and feet sideways — **place!** Trunk bending to the right — **one! Two!** Same to the left — **three! Four!** *The arms do not move as the body is bent.*

6. **Precipitant.** Jumping on the toes, with foot placing sideways and together, and arm flinging sideways, ten counts — **go!** As the feet spring apart the arms are raised to shoulder level; on the return jump the arms are lowered.

Admonitions.

One, two; or Out, in.
Do the exercise with the class for a few times.

7. **Breathing.** Hands on hips — **place!** Deep breathing with backward bending of the head — **one! Two!** Again — **one! Two!**

LESSON XV

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Class, one step forward — **march!** Class, two steps forward — **march!** Backward — **march!** Have the children count the rhythm as they take one or two steps forward. Use short steps when marching backward.

2. **Head.** Arms upward — **bend!** Head to the right — **twist!** Forward — **twist!** Same to the left — **one! Two!** Repeat with eight counts, alternating right and left, in this time: **one, two — go!**

3. **Leg and Arm.** (1) Hands on hips, place, and heels — **raise!** Hands and feet — **position!** Again — **one! Two!** Continue with eight counts, in this time:

Fig. 33. — Trunk to right — **twist!**

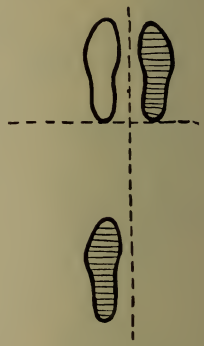


Fig. 32. — Left foot backward — **place!**

one, two — go! The hands are placed on the hips at the same time that the heels are raised. On the return movement the arms are stretched downward and the heels are lowered.

(2) Hands on hips — **place!** Right foot backward — **place!** Foot — **replace!** Again — **one! Two!** Same with the left — **three! Four!** Repeat with four counts, alternating right and left, in this time: **one, two, three,**

four — go! The foot is placed directly backward, the toe touching the floor first. Proceed as in **3**, lesson 6, page 129, except that the foot is placed backward. (Fig. 32.)

4. Trunk. Hands on hips, and feet sideways — **place!** Trunk twisting to the right — **one! Two!** Same to the left — **three! Four!** The hips and knees are kept rigid while the trunk is twisted slowly to the right. At "**Two!**" the trunk is returned to the fundamental position. (Fig. 33.)

This is a difficult exercise and must be carefully demonstrated by the teacher. There is a tendency to hollow the back, and to twist at the ankles instead of at the waist.

5. Precipitant. Hands in position for running — **place!** Running in place, with twelve counts — **go!** The forearm is slightly flexed so that a right angle is formed with the upper arm. Begin the running with the left foot, pull the knee well up in front, and run in place without gaining ground.

6. Breathing. Arm raising sideways, with deep breathing — **one! Two!** Again — **one! Two!**

LESSON XVI

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. (1) Place hands on hips, with heel raising — **one! Two!** Again — **one! Two!** Repeat with eight counts in this time: **one, two — go!** The hands are placed on the hips as the heels are raised, and are stretched downward to fundamental position as the heels are lowered. Make the movement *quick*.

(2) In this time: **one, two**; left — **face!** Right — **face!**

2. **Head.** Arms forward, bend, and right foot forward — **place!** Deep breathing with chest raising — **one! Two!** Again — **one! Two!**

3. **Leg and Arm.** Place hands on hips, with alternate foot placing sideways, beginning right — **one! Two!** Same with the left — **three! Four!** Repeat with eight counts, in this time: **one, two, three, four — go!** The hands are placed on the hips at the same time that the foot is placed to the side. At "**Two!**" the hands are stretched downward to fundamental position; at the same time the foot is replaced. See that each part of the movement is executed with good form.

4. **Trunk.** (1) Hands on hips, place, and feet — **close!** Trunk bending forward — **one! Two!** Again — **one! Two!**

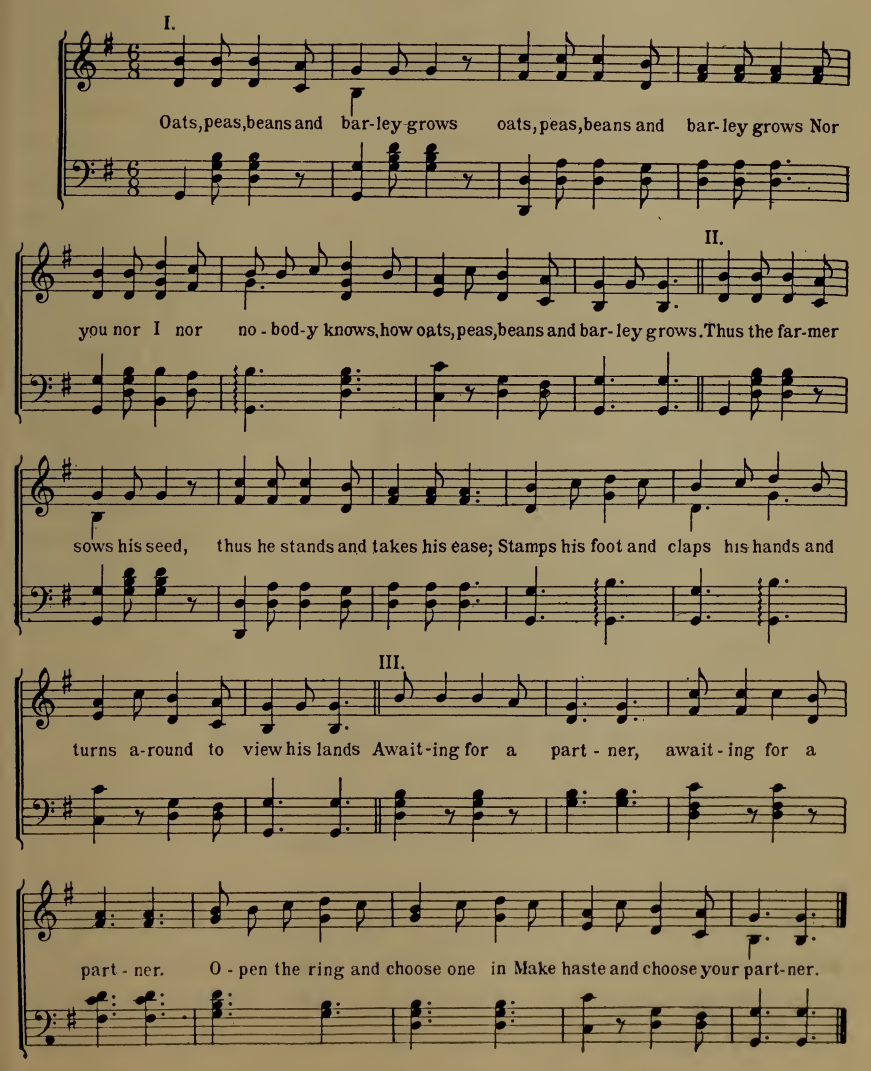
(2) Left arm forward upward — **fling!** Trunk to the right — **twist!** Windmill to the left — **one! Two!** At "**One!**" the trunk is twisted to the left at the same time that the left arm is brought backward downward to position, and the right arm is flung forward upward. At "**Two!**" the reverse occurs and the trunk is twisted to the right. Repeat this movement several times, then give the command, "**Position!**" which brings the body back to the fundamental position. (Trunk is twisted forward and arm flung backward downward.)

5. **Precipitant.** "Jump the Fence." Alternate rows face the back of the room. The leader, followed by the rest of the children, runs forward, and with a light jump springs over a pointer, which is held by two of the pupils who are kneeling. The teacher stands in front of the "fence" in order that she may prevent any accident.

6. **Breathing.** West Point breathing — **one! Two!** Again — **one! Two!**

THIRD GRADE GAMES

Oats, Peas, Beans



IV. Now you're married you must obey
You must be true to all you say
You must be kind, you must be good
And keep your wife in kindling wood.

Repeat I while fourth stanza is sung.

OATS, PEAS, BEANS

Singing game. Active.
Playground, gymnasium, or schoolroom.
10–60 players.

Players join hands and form a circle. One player is chosen to stand in the center, while the circle players walk about singing the first verse. At the beginning of the second verse they stand still and perform the movements suggested by the words. They scatter the seeds, fold their arms, stamp their feet, clap their hands, and turn about in place. They then join hands and circle about singing the third verse. As the words, "Open the ring and choose one in," are sung, they stand still and the player in the center chooses a partner. The first player returns to the circle at the end of the last verse, leaving the one whom he chose in the circle. The game is then repeated from the beginning.

BEAN-BAG CIRCLE TOSS

Ball game. Active.
Playground, gymnasium, or schoolroom.
10–60 players.

Playground or gymnasium. The players should be divided into equal groups of from eight to ten members who compete against each other. The groups should be lined up opposite a starting line. There should be about

three feet of space between the groups of players. A small circle should be drawn at a distance of from ten to twelve feet in front of each group.

At a signal from the teacher, each leader or captain toes the line with six bean-bags, aims for the circle, and throws one bean-bag after the other toward the circle. Each bag that lands in the circle counts one for the side throwing. A bag landing on the circumference of the circle does not count. As soon as the score has been counted by the teacher, the one throwing passes to the rear of his line, giving the bags to the second person in the line, who has moved up and is toeing the line. The player at the head of the line now throws, or the teacher may give a signal each time for the tossing to start. This continues until all have thrown. The group having the largest total at the end of the game is the winner.

Schoolroom. A line is drawn across the room even with the front desks. The circles are drawn at the front of the room and as far from this line as possible. Six bean-bags are placed on each of the front desks. At a signal from the teacher the first pupil in each row rises, and stands toeing the line; he then tosses for the circle as described in the game above. When all six bags have been thrown, the player goes forward, counts the number of bags in the circle, writes the number on the board, returns the bean-bags to the desk, and sits. As soon as he is seated, the second pupil in the row rises, toes the line and proceeds as did the first pupil. This continues until all have thrown. If the teacher desires she may give a signal each time the tossing is done.

If a player steps over the line when tossing, and the bag should land in the circle, it should not count as a point for that side.

HAVE YOU SEEN MY SHEEP?

Active.

Playground, gymnasium, or schoolroom.

10–40 players.

Playground or gymnasium. The players stand in a circle. One player skips around the outside, and knocks three times on his neighbor's door (taps on the back of any one of the circle players) and says "Have you seen my sheep?" The one questioned says, "What does it look like?" Then the questioner describes the dress of one of the circle players. "She had on a red dress, a white hair ribbon, and a black tie." The one who is questioned looks about and tries to guess the player who has been described. When he thinks he knows, he calls the name and chases the player described. The questioner does not enter into the game, but takes the place of the one questioned. Should the chaser catch the runner, the runner then becomes the questioner in the next game, but if he reaches his place in safety, the chaser becomes the questioner.

All the players should be on the alert, so they will hear their names when called and be ready to run.

Schoolroom. When played in the schoolroom, the class remains seated while the questioner runs up and down the aisles and taps some one's back. The game is carried on as described above. The runner and the chaser should keep to the outside aisles.

TOMMY TIDDLERS' GROUND

(Daddy's Castle)

Active.

Playground or gymnasium.

10–40 players.

The ground is divided into two parts. One part belongs

to a player called "Tommy", and the second division to the rest of the players. Tommy must not cross the dividing line, but must always stay in his own division, while the other players may dance across on his ground, taunting him with these words:

"I'm on Tommy Tiddler's ground,
Picking up gold and silver."

Tommy may tag any one who is on his ground. The player who is tagged must change places with Tommy.

Tommy should draw the players on by paying little or no attention to them, then suddenly darting after them; or by starting in one direction, and then turning to catch some one who may be back of him.

SINGLE RELAY RACE

Active.
Playground or gymnasium.
10–100 players.

The players are divided into several equal groups who compete against one another. A line is drawn across one end of the ground and the groups line up in rows about four to five feet apart, with the leader of each group toeing the line. A walk, fence, line, or goal of some sort should be located about a hundred feet from the starting line.

At a signal each leader runs forward, touches the fence with his hand or the line with his foot. If it be an object such as a stick, post, etc., he runs around it back to starting line and touches the hand of the second player, who has moved up to the starting line and stands with his right arm stretched out to the side. The runner then goes to the rear of the line, while the player whose hand was tagged, immediately runs for the goal, back, and touches the hand of the

person next in line; this continues until the first leader is again at the head of the line. When the last person has run, and the leader's hand is tagged, he should raise it quickly, so the referee may judge the finish.

Fouls. Should a player step over the line, or reach across the line with his hand before he is tagged, a foul must be counted against his line. If his line should get in first and the other lines had no fouls, his line would not win. The line coming in second with fewer or no fouls, would win.

HILL DILL

Active.
Playground or gymnasium.
10–40 players.

Two parallel lines are marked off about twenty to thirty feet part. The one who is "it" stands in the center space, while the remaining players are divided into two groups and stand on either side of the central division.

The one who is "it" calls, "Hill Dill, come over the hill!" The players must then exchange places. While they are crossing the central space, the one who is "it" tries to tag (touch) as many as possible. All those who are tagged must assist in catching the remaining players. Each time the one who is "it" must call out the required words before the players cross. The last one to be caught is the first one to be "it" in the new game.

LAME FOX AND CHICKENS

Active.
Playground or gymnasium.
10–35 players.

A den is marked off at one end of the ground for the fox, and a chicken house at the other end for the chickens.

The chickens run up as near to the fox's den as they dare, and shout, "Lame fox, lame fox, can't catch me". The fox may take three steps from his den, but if he wishes to go further, must hop on one foot. He may change from one foot to the other, but must never stand on both feet. Should the latter occur, the chickens may hit him with their handkerchiefs and drive him back to his den. The fox tries to catch as many chickens as he can. All those caught go to his den, and when he sallies forth again, must go with him in like manner to catch chickens. The fox and chickens may return to their respective homes at any time. The last chicken caught becomes the first fox in the new game.

If there are more than fifteen chickens, it is a good plan to start the game with two or three foxes.

Timid children should be encouraged to come close to the fox's den and "dare" him. The teacher will find that many of the children will hang back and stay too near the chicken house to get very much fun or benefit from the game unless urged to do otherwise.

CENTER BASE

Ball game. Active.
Playground or gymnasium.
10–40 players.

The children form a circle with one player in the center. This player throws the ball to someone in the circle, and immediately runs around outside the circle, trying to get back to the center and touch the ball before he is tagged. The player to whom the ball was thrown puts the ball in the center of the circle and chases the first player, trying to tag him. Should the first player succeed in touching the ball in the center before he is caught, he joins the circle players,

and the one who was chasing him throws the ball in the next game. Should he be tagged, he must again stand in the center and throw the ball.

This game is always very popular with children.

TAG THE WALL RELAY

Active.
Schoolroom.
10–50 players.

The class remains seated in even rows. At a signal from the teacher, the last player in each row runs forward, touches the front wall, returns to the front seat, sits down and raises his hand. As soon as the first runner tags the front wall, the players in that row move back one seat, so that the first seat is left vacant for the runner. When the runner is seated, *and has raised his hand*, the player who is now last in the row runs forward, touches the wall and sits in the front seat as did the first player. This continues until all have run. The line wins when the first player of a row succeeds in returning to his own seat before any of the other players who were sitting in the front of the row can do so.

The running for all rows should occur either on the left side of the desk or on the right, and the changing of seats should always take place on the same side. This should be decided before starting the game.

The feet should remain under the desks. It is often necessary to impose some penalty if children fail to remember this, or if they fail to run or to change seats on the side which was agreed upon.

SIMON SAYS

(See p. 101)

This game may be varied by using gymnastic movements, such as, "Simon says, 'Hands on hips — place!'" etc.

A child is out of the game if he performs any exercise which is not preceded by the command "Simon says."

I SAY, "STOOP"

Quiet.
Schoolroom, playground, or gymnasium.
10–60 players.

The children stand in rows. The teacher, or a leader, stands in front and says: "I say, stoop!" The teacher and the pupils stoop and immediately rise. The teacher may say, "I say, stand!" and stoop. Should any one stoop at this command he must take his seat and is out of the game. The game continues until all have been caught. The last one left standing, wins the game.

Note. The following game which has previously been played, may be repeated with pleasure to the children.

Tag. (See page 101.)

THIRD GRADE

RHYTHMIC PLAYS

INDIAN DANCE

Formation. Seated cross-legged in a single circle, to offer prayer to the Great Spirit and to smoke the pipe of peace.

Pantomime. Measures 1–4. Raise the arms overhead and sway the body forward. Raise the trunk. Repeat, bending and raising twice.

Indian Dance

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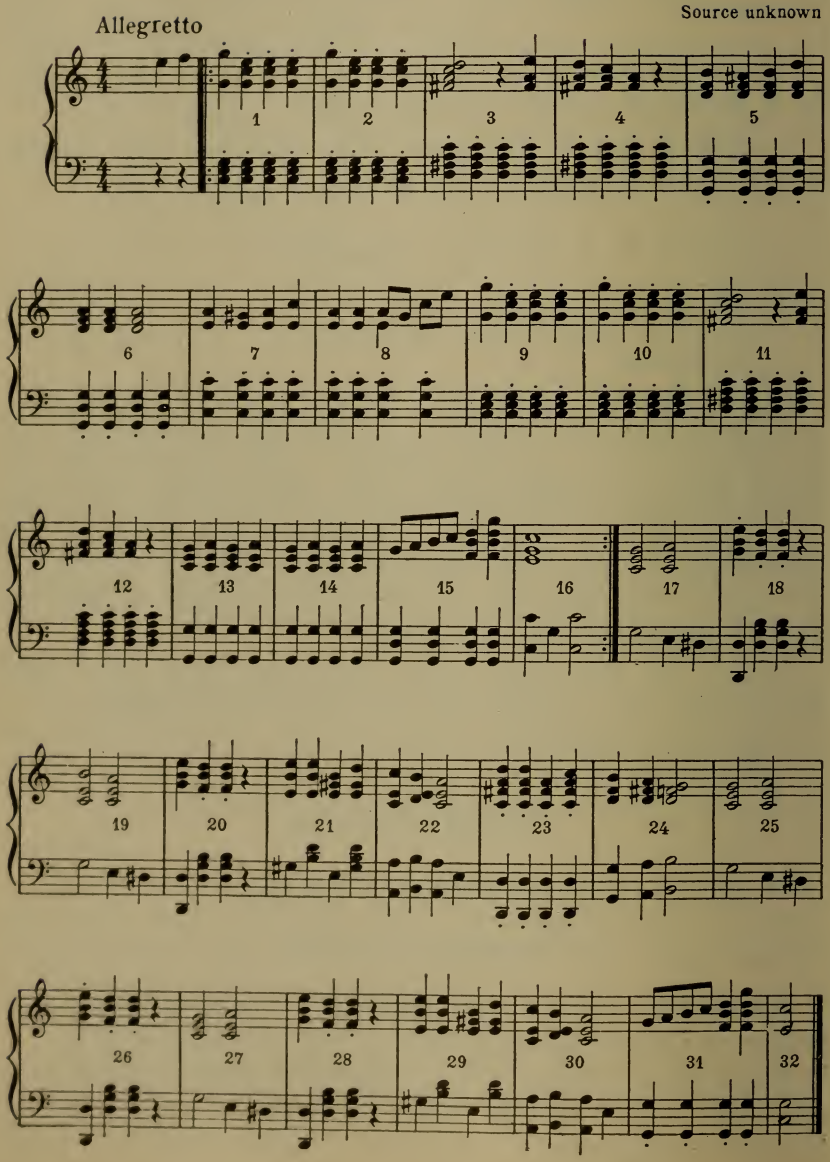


Measures 5–8. Repeat, bending right and left.

Measures 9–12. Bring arms down to the sides and raise them slowly overhead. Repeat twice.

Measures 13–16. Smoke the pipe of peace four times. An imaginary pipe is passed from one to the other. Jump up on the last count, fling the arms straight up over the head and yell, "Wow!"

Dance. Face in circle and advance counter-clockwise with Indian step.

I. Measures 1–16. Crouch forward. Leap on the right foot, and swing the left up at the back. Leap on the left foot, and swing the right up at the back. On the second measure take three quick running steps, right, left, right. The arms are bent at the elbows and are moved sharply up and down as the steps are taken. Repeat for sixteen measures alternating right and left.

II. Measure 17. Squat down. Slap the floor with the right hand. Repeat with the left hand.

Measure 18. Right hand over the mouth and yell, "Wow, Wow, Wow."

Measures 19–20. Repeat above to the left.

Measures 21–24. Repeat Indian step twice.

Measures 25–32. Repeat all, ending with "Wow."

THREE CROWS

Formation. Two rows of about eight each, facing the front. There may be as many pairs of rows as desired, if partners take the steps together. Boys at the left of the girls.

Partners join inside hands. Boys place outside hand on hip, while girls take hold of skirts.

"Three crows there were once who sat on a stone."

Three skips forward, starting with the outside foot (foot farthest away from partner). Bring the heels together at the end of the line.

"Fal la la, la la la."

Three skipping steps back to position; start with outside foot and bring the heels together at the end of the line.

"But two flew away and there was one."

Partners drop hands; boy places hand on hip and girl takes hold of skirt. Take three skip steps directly to the side and bring the heels together at the end of the line. The body is kept directly to the front, but the skip step is done sideways, as the partners separate. (Partners face, if played in schoolroom.)

"Fal la la, la la la."

Three skipping steps back to position.

"The other crow felt so timid alone,"

Three skipping steps *backward*, bringing feet together.

"Fal la la, la la la."

Three skipping steps forward, and bring the feet together.

"That he flew away and then there was none."

Raise arms to the side, shoulder level; take three skipping steps in a small circle, fluttering arms up and down (the boy to the left and the girl to the right); return to original position and bring the heels together.

"Fal la la, la la la."

Raise the arms and flutter them, taking many little steps on the toes, and turn about in place several times.

Repeat from the beginning.

Three Crows

ELLIOT

Allegretto

Three crows there were once who sat on a stone; Fal la la la la la. But two flew a-way and then there was one, Fal la la la la la. The oth-er crow felt so tim-id a-lone, Fal la la la la la; That he flew a-way and then there was none; Fal la la la la la.

NIXIE POLKA

Formation. Single circle, facing the center. One child, who is leader, stands in the center. All place hands on hips.

Nixie Polka

Swedish

Arr. by Ethel S. Drummond

A lit - tle while we lin-ger here, 'Mid ma-ny joys and ma - ny fears.
1 2 3 4

Come, lit - tle gob-lins, come and play, Come let us sing and be jol - ly.
5 6 7 8

I. Measures 1–4. Spring and place the right foot forward, with the toe up; at the same time the left foot is placed backward. Change feet and place the left foot forward. (Two measures.) Repeat, two measures. On the last note, clap hands once.

II. Measures 5–8. The leader turns and takes twelve short running steps to find a partner, while the others run in place.

III. Measures 1–4. The two partners join hands and hop first on one foot then on the other.

IV. Measures 5–8. The leader claps hands, jumps to the left, and the partner places his hands on the shoulders of the leader; the two proceed to find a third partner, by the time the eighth measure is finished. Repeat from beginning.

If the circle is large there should be several leaders. As the lines grow longer they should finally join and form a circle, which is the completion of the play.

The clapping and jumping should be done in unison.

RIDE A COCK-HORSE

Formation. In single circle, facing forward, boys and girls alternating. The girls may place hands on the boys' shoulders.

Ride A Cock-horse

ELLIOT

Staccato

Ride a cock-horse to Ban-bur-y cross To see a fine la-dy Up-on a fine horse; Rings on her fin-gers and bells on her toes, She shall have mu-sic Where-ev-er she goes.

I. "Ride a cock-horse to Banbury Cross
To see a fine lady upon a fine horse,"

Take eight galloping steps forward, starting with the right foot; face partners at the end, with boys on the inside.

"Rings on her fingers and bells on her toes,"

Raise the arms over the head, wiggle the fingers, and jump in the air twice.

"She shall have music wherever she goes."

Partners take hands and turn once about with skipping steps.

II. Repeat music from the beginning. Do not sing unless there is no other music.

Partners face and join hands, arms raised at the sides to shoulder level. Take three slides to the side with left foot (girl, right) and swing the right foot forward. Repeat to the right and swing left. Repeat to the left. Slide around in a circle, then into first position to repeat the play from the beginning. This time the boy is in the back.

BROOM DANCE

(Besentanz)

(German)

Formation. In two rows, partners facing, with the boys in one row and the girls in the other. An odd boy stands between the two rows with a broom in his hand.

I. Measures 1–2. The pupils in each row take hold of hands, walk toward the center with three steps, and bring the heels together.

Measures 3–4. Retire with three walking steps and bring the heels together.

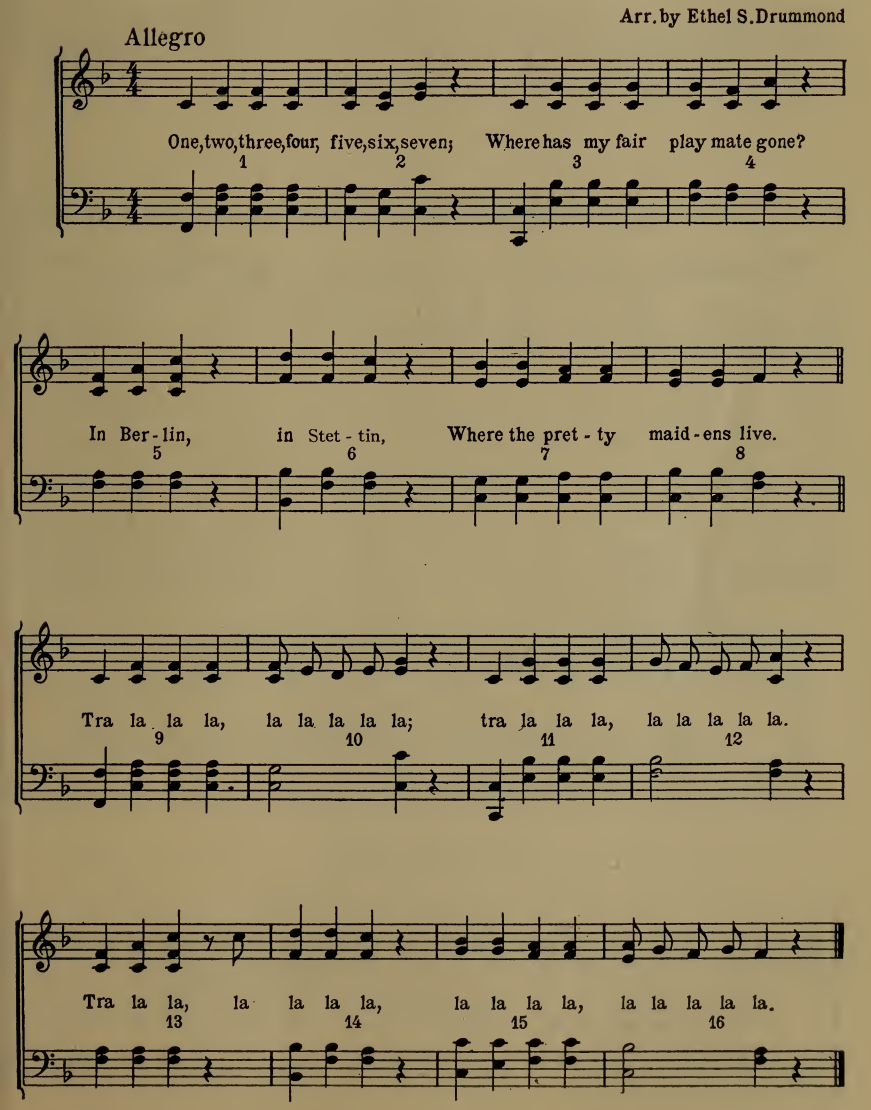
Measures 5–8. Repeat, walking forward and backward; while the boy between the lines walks up and down between the lines searching for his partner.

Broom Dance

Besentanz

German

Arr. by Ethel S. Drummond



II. Measures 9–16. The boys go forward, including the broom-man, and seek partners. They join hands at shoulder height, and proceed around the room with a slow polka step. The boy who has not a partner takes the broom.

(See Polka Step, page 113.)

Singing should accompany the music.

THE SWING

Formation. In groups of threes, with hands joined, stand in a circle. Two of the group represent the swing, and a third represents the child swinging.

The Swing

Words by R. L. Stevenson — Music by Ethel S. Drummond.

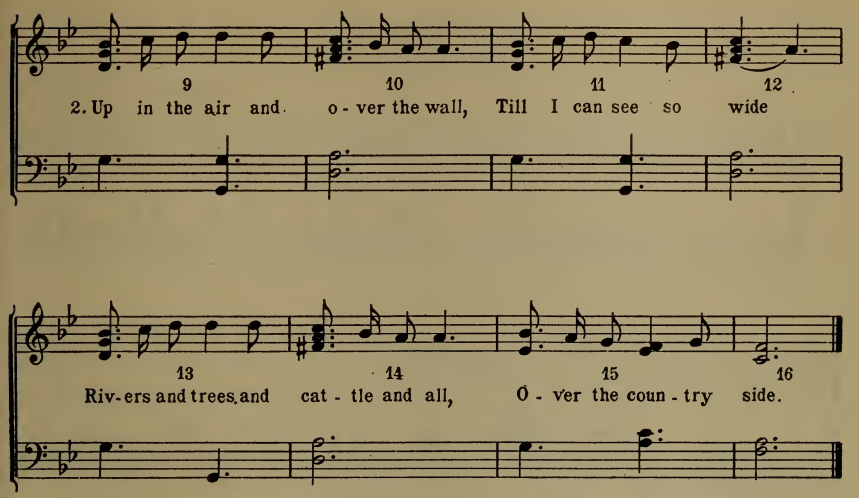
Moderately fast

1 2 3 4

1. How do you like to go up in a swing, Up in the air so blue?
3. Till I look down in the gar - den green, Down on the roof so brown,

5 6 7 8

Oh I do think it the pleas-ant-est thing Ev - er a child can do.
Up in the air I go fly-ing a - gain, Up in the air and down.



Measures 1–8. Place the right foot forward, sway forward, raise heel; lift the left foot from the floor (Fig. 71) and swing the arms forward and upward. Sway back to the left foot and swing the arms down and back. Repeat, swaying forward and back for seven measures. On the eighth measure the child who is swinging drops hands, runs under the raised arms of the two remaining in the group, goes to the next group, and swings there.

Measures 9–16. Same as above.

Singing should accompany the music.

GO FROM ME

(Geh von mir)

(German Singing Game)

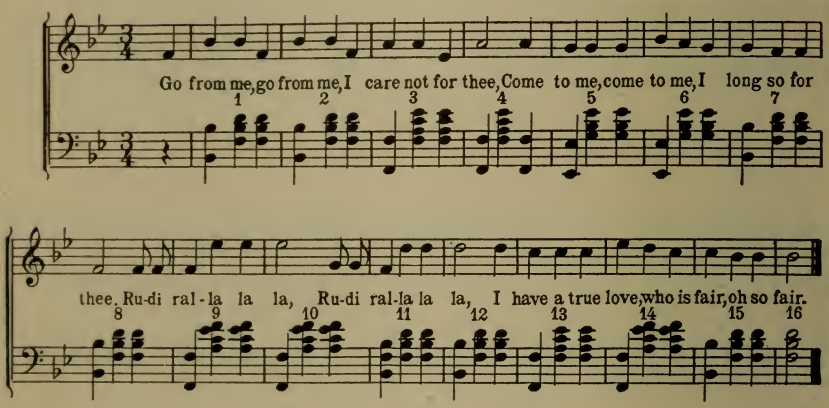
Formation. The players join hands and form a single circle. Several couples are chosen to be in the center of the circle.

The large circle moves around to the right with the following step through the entire game. Step forward on the

Go From Me

Geh Von Mir

Arr. by Fannie Robertson



right foot; at the same time swing the left foot forward across the right foot; raise the right heel; lower the heel. Repeat with the left foot (two measures).

Measures 1–4. Partners in the center stand facing each other with their arms akimbo. The boy, with gesture of hands, sends his partner away from him, as the following step is taken: Step on the right foot, swing the left foot forward and hop on the right. This is continued with the boy moving forward toward the outside of the circle, while the girl moves backward.

Measures 5–8. The boy beckons to a new partner from the large circle, and moves backward toward the center of the circle, while the new partner follows him with a step hop.

Measures 9–16. Partners join hands with arms extended at shoulder height, and do the step hop, turning about in place. (See II, Bleking, page 253.)

The game is continued, but this time the girls repel the boys, and seek new partners.

Singing should accompany the music.

FOURTH GRADE

GYMNASTICS

LESSON I

All exercises written for the right side should be given the same number of times on both sides.

Each movement should be finished and the body brought back to the correct fundamental standing position before the next exercise is given. (See Directions for Teaching the Lessons.)

Aims. Educational, corrective, and hygienic aims should be apparent in every gymnastic lesson. Educational effect is secured in mental alertness and in prompt response to command. Corrective effect is sought by stimulation of good habits of posture. Hygienic effect is produced by deepened breathing and quickened circulation.

Clear the desks ready for gymnastics.
Good gymnastic sitting position
Stand!

1. Order. (1) Review standing and sitting positions. Practice taking the fundamental standing position. (See Directions for Teaching the Lessons.)

(2) Alternate rows face the back of the room. March around one row of seats. Class, forward — **march!** Mark time at seats. Class, **halt!** Children count as they halt. (See **1**, lesson 2, page 119, and **1**, lesson 3, page 123.)

2. **Head.** Arms forward, bend, and feet sideways — **place!** (See **3** (1), lesson 1, page 116; also **4** (2), lesson 2, page 119.) Chest raising — **one! Two!** Again — **one! Two!** (See **2**, lesson 2, page 119.)

3. **Leg and Arm.** (1) Arm raising sideways, with quick knee bending (heels off the floor) — **one! Two!** Again — **one! Two!** Repeat with eight counts, in this time: **one, two,** ready — **go!** (See **4** (1), lesson 2, page 119; also **3**, lesson 8, page 133.) The knee bending is combined with arm raising to shoulder level. Use admonitions.

Fig. 34. — Stooping.

(2) Feet — **close!** Arms upward, bend, and heels — **raise!** Arms down and heels — **sink!** Repeat with eight counts in this time: **one, two — go!** The arms are bent at the elbows at the same time that the heels are raised. On the return movement the arms are forcefully stretched downward as the heels are lowered. (Combination of **2** (2), lesson 1, page 116, and **3**, lesson 2, page 119.)

4. **Trunk.** Stooping, hands touching the floor — **one! Two!** Again — **one! Two!** The heels are raised, the

knees are bent as far as possible toward the floor and pointing well outward, the finger tips touch the floor in front of the toes, the back is flat, and the head is erect. At "**Two!**" the body assumes an erect position. Repeat several times. (See Fig. 34.)

Admonitions.

Look up.
Backs flat.

5. **Precipitant.** Arms in position for running — **place!** Running in place with twelve counts — **go!** (See **5**, lesson 3, page 123; also **6**, lesson 15, page 145.)

6. **Follow step.** Hands on hips — **place!** Step forward on the left foot — **one!** Bring right foot up to left — **two!** Continue in this time: **one, two, three, four**, alternating right and left — **go!** If music is desired use $\frac{4}{4}$ or slow $\frac{6}{8}$ time.

7. **Breathing.** Deep breathing with turning of the palms, and arm raising sideways — **one! Two!** Again — **one! Two!** The palms are turned outward, the arms are raised sideways to horizontal position, and a deep breath is taken. On the return movement the palms are turned inward, the arms sink to the sides, and exhalation occurs.

LESSON II

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Hands on hips — **place!** Alternate foot placing sideways, beginning right — **one! Two! Three! Four!** Repeat with eight counts in this time: **one, two, three, four — go!** (See **3** (2), lesson 4, page 125.)

2. **Head.** Hands on head, place, and feet — **close!** Backward bending of the head — **one! Two!** Again — **one! Two!** (See **4** (2), lesson 6, page 129; also **3** (2), lesson 1, page 116.)

3. **Leg and Arm.** Arms forward, bend, and heels — **raise!** Hands and feet — **position!** Again — **one! Two!** Repeat with eight counts in this time: **one, two — go!** Use "**Stop!**" (See **3**, lesson 2, page 119.)

4. **Arm.** Arms upward — **bend!** Arms upward — **stretch! Bend!** Again — **one! Two!** Repeat with eight counts, in this time: **one, two — go!** The arms are stretched vigorously upward, palms facing. *Watch the posture, as the head is apt to drop forward. The abdominal muscles also relax, causing the back to hollow.* (Fig. 29.)

Admonitions.

Reach up.
Look up.
Shoot the arms up.

5. **Trunk.** Hands on hips, place, and feet — **close!** Trunk bending to the right — **one! Two!** Same to the left — **three! Four!** (See **5**, lesson 10, page 137.)

6. **Precipitant.** Hands on hips — **place!** Jumping forward — **one! Two! Three!** At "**one!**" the knees are bent, at the same time that the heels are raised; at the second command a light jump is taken forward, and the *landing is made on the toes.* At "**Three!**" the body resumes an erect position.

7. **Breathing.** West Point breathing — **one! Two!** Again — **one! Two!** (See **7**, lesson 4, page 125.)

Admonitions.

A slow deep breath.
Breathe from the waist.

LESSON III

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Arm raising sideways with heel raising — **one! Two!** Repeat with eight counts in this time: **one, two — go!** (See **3**, lesson 3, page 123.)

2. **Head.** Arms forward, bend, and feet — **close!** Deep breathing with backward bending of head — **one! Two!** Again — **one! Two!** (See **2** (2), lesson 3, page 123; and **1** (2), lesson 4, page 125.)

3. **Leg.** Hands on hips and feet sideways — **place!** Knee bending with heels on the floor — **one! Two!** Again — **one! Two!** Repeat with eight counts in this time: **one, two — go!** The knees are bent (Figs. 25, 26), but the *heels remain on the floor throughout the entire movement.* (See **3**, lesson 8, page 133.)

4. **Trunk.** Hands on hips — **place!** Stooping, hands to floor — **one!** Stand erect with hands on hips — **two!** Again — **one! Two!** Repeat with four counts in this time: **one, two, three, four — go!**

5. **Precipitant.** Hands on hips — **place!** Jumping on toes, with foot placing sideways and together, ten times — **go!** (See **6**, lesson 5, page 128.)

6. **Follow touch step I.** Touch the left foot forward with toe pointed — **one!** Step left foot forward — **two!** Bring right foot up to the left — **three!** Continue in this time: **one, two, three,** alternating right and left — **go! Stop!** ($\frac{3}{4}$ minuet time.)

7. **Breathing.** Hands on hips — **place!** Deep breathing, head bending backward — **one! Two!** Again — **one! Two!**

LESSON IV

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** In this time: **one, two**; left — **face!** (See **1,** (2) lesson 14, page 143.) In the same rhythm, left about — **face!** The turn made in "about" facings is a half-turn instead of a quarter-turn. Emphasis should be placed on *speed* and *form.*

2. **Head and Leg.** Hands on hips — **place!** Chest raising with heel raising — **one! Two!** Again — **one! Two!** A deep breath is taken at the same time that the heels are slowly raised. On the return movement exhalation occurs and the heels sink.

3. **Arm.** Arms forward — **raise!** (Fig. 31; also **4,** lesson 14, page 143.) Arm parting — **one! Two!** Again — **one! Two!** The palms are turned down, and the arms are moved quickly to the sides but still kept at shoulder level. (Fig. 13.) At "**Two!**" the return is made to forward position.

Admonitions.

Chest high.
Shoulder blades flat against the back.
Waist muscles pulled in.

4. **Trunk.** Hands on hips — **place!** Right knee bending upward — **one! Two!** Again — **one! Two!** Repeat with four counts — **go!** At "**one!**" the knee is bent upward toward the chest, forming a right angle with the hip. On the return movement the feet are brought together. *The upper part of the body does not move.* (Fig. 35.)

Admonitions.

Heads up.
Chest forward.
Touch the chest with the knees.

FIG. 35. — Knee bending upward.

5. Precipitant. Alternate rows face the back of the room. Hands in position for running — **place!** Two rows run around one row of seats — **go!** Run in place on reaching seats. Class, **halt!** Two light running steps are taken after "**halt!**" and the feet are brought together on the second movement. Have the class count "**one, two!**" as they take the halt. (See **1**, lesson 2, page 119; also **5**, lesson 3, page 123; and **5**, lesson 15, page 145.)

6. Breathing. Deep breathing, with turning of the palms and arm raising sideways — **one! Two!** Again — **one! Two!**

LESSON V

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. (1) Arms forward, bend, and right foot forward — **place!** Hands and foot — **position!** Repeat with the left — **one! Two!** Repeat with four counts, in this time: **one, two, three, four — go!** (A combination of **4** (2), lesson 2, page 119, with **3**, lesson 6, page 129.)

(2) In this time: **one, two**; class, one step forward —

march! In this time: **one, two, three**; class, two steps forward — **march!** (See **1**, lesson 5, page 128, also **1**, (2), lesson 13, page 141.)

2. **Head.** Hands on hips, and feet sideways — **place!** Head to the right — **twist!** With a deep breath, head backward — **bend! Raise!** Forward — **twist!** Again to the left — **one! Two! Three! Four!** (See **2**, lesson 12, page 140.)

Fig. 36. — Trunk bending forward.

3. **Leg and Arm.** Arms upward, bend, and feet — **close!** Heels — **raise!** Hands to position, and heels — **sink!** Again — **one! Two!** Repeat with eight counts in this time: **one, two — go!**

4. **Arm.** Arm bending and stretching sideways — **one! Two!** Arm stretching downward — **three! Four!** Again — **one! Two! Three! Four!** Repeat with four counts, in this time: **one, two, three, four — go!** At "**one!**" the arms are vigorously flexed. (Fig. 11.) At "**Two!**" the arms are stretched sideways. (Fig. 13.) At "**Three!**" the arms are flexed. (Fig. 11.) At "**Four!**" the arms are stretched downward. Each part of the movement is *forceful* and *vigorous* and

should aid in broadening and strengthening the chest muscles.

5. Trunk. Hands on hips, and feet sideways — **place!** Trunk bending forward — **one! Two!** (See **5**, lesson 4, page 125.) Repeat movement to the horizontal position — **one! Two!** This is a difficult exercise. Watch to prevent round backs. (Fig. 36.)

Admonitions.

Flat backs.
Look up.

6. Precipitant. Jumping on toes, with foot placing sideways and together, and arm flinging sideways. Ten counts — **go!** (See **6**, lesson 14, page 143.)

7. Balance step. Hands on hips — **place!** Step forward on the left foot — **one!** Raise right heel — **two!** Same with the right — **one! Two!** Continue in this time: **one, two,** alternating right and left — **go!** Music may be $\frac{4}{4}$ or slow $\frac{6}{8}$ time. Work for correct posture on "**Two**".

8. Breathing. West Point breathing — **one! Two!** Again — **one! Two!**

LESSON VI

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. In this time: **one, two**; class, one step forward — **march!** In this time: **one, two, three**; class, two steps forward — **march!** In this time: **one, two**; left — **face!** Alternate rows face the back of the room. Class forward — **march!** Class **halt!** Give these commands at *irregular* intervals.

2. **Head**. Arms sideways, raise, and feet — **close!** Deep breathing with head bending backward — **one! Two!** Again — **one! Two!** The arms are raised to shoulder level; at the same time the toes are raised and moved inward so that the inner borders are parallel.

3. **Leg and Arm**. Forward bending of the arms with quick knee bending — **one! Two!** Continue in this time: **one, two — go!** See that *good form* is secured in each part of the movement.

4. **Arm**. Arms upward — **bend!** Arms slowly upward — **stretch! Bend!** Again — **one! Two!** The arms are *slowly* pushed upward to the vertical position. (Fig. 29.) The return movement is quick.

5. **Trunk**. Hands on hips and feet sideways — **place!** Trunk twisting to the right — **one! Two!** To the left — **three! Four!** (See **4**, lesson 15, page 145.)

6. **Precipitant**. Hands on hips — **place!** Jumping on toes, counting with slow rhythm, **one, two — go!** (See **4**, lesson 1, page 116.)

7. **Breathing**. Deep breathing, with arm raising sideways — **one! Two!** Again — **one! Two!**

LESSON VII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order**. Arms upward, bend, and right foot sideways — **place!** Hands and foot — **position!** Same to the left — **three! Four!** Again — **one! Two! Three! Four!** The arms are bent as in Fig. 11; at the same time

the right foot is lifted about two inches from the floor, and placed two foot-lengths to the side. On the return movement the arms are stretched vigorously downward and the foot is replaced. (See **3**, lesson 16, page 147.)

2. **Head.** Arms forward, bend, and feet — **close!** Deep breathing with backward bending of head — **one! Two!** Again — **one! Two!**

3. **Leg.** Hands on hips, and right foot forward — **place!** Heels — **raise!** Heels — **sink!** Hands and foot — **position!** Same, to the left — **one! Two!** Repeat with eight counts in this time: **one, two, three, four — go!**

4. **Arm.** Arms forward — **raise!** With palms up, arm parting — **one! Two!** Repeat with eight counts, in this time: **one, two — go!**

5. **Trunk.** Hands on hips — **place!** Stooping with hands to floor — **one! Two!** Repeat with four counts in this time: **one, two — go!**

6. **Precipitant.** Hands on hips — **place!** Left foot backward — **raise!** Hopping on the right foot with eight counts, in this time: **one, two — go!** The hopping is done on the ball of the foot. (See **5**, lesson 13, page 141.)

7. **Cut step forward.** Right foot forward — **raise!** Hop on right and kick left back — **one!** Hop on left and kick right forward — **two!** Continue in this time: **one, two — go! Stop!** Right foot always in front. (Use $\frac{6}{8}$ time.)

8. **Breathing.** Deep breathing with arm raising forward and upward — **one!** Sideways and downward, sinking — **two!** Again — **one! Two!** The arms are flung forward and upward to vertical position (Fig. 29), while a deep breath is taken. The arms sink sideways and downward during the exhalation. *Watch the posture*, as there is a tendency to hollow the back when the arms are flung upward.

LESSON VIII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** In this time: **one, two**; one step forward — **march!** One step backward — **march!** In this time: **one, two, three**; two steps forward — **march!** Two steps backward — **march!** *Short steps for backward marching.* Left — **face!** One side step to the right — **march!** The left foot is placed two foot-lengths to the side, the weight of the body is carried over to the moving foot, the left foot is brought up to this foot. *The children count as they take these march steps.*

2. **Head.** Arms upward, bend, and feet — **close!** Deep breathing with backward bending of head — **one! Two!** Again — **one! Two!**

3. **Leg.** Hands on hips — **place!** Heels — **raise!** Knees — **bend!** Knees — **stretch!** Heels — **sink!** Again — **one! Two! Three! Four!** (A four-count movement instead of *two* as we have had before, called "Prepare for Jump".)

4. **Arm.** (1) With quick changes, hands on hips — **place!** Arms upward — **bend!** Hands on head — **place!** Arms forward — **bend!** (See **1**, lesson 12, page 140.)

(2) Arms upward — **bend!** Arms upward — **stretch!** Arms — **bend!** Arms downward — **stretch!** Again — **one! Two! Three! Four!** The arms are flexed vigorously, pulled in against the ribs (Fig. 11), and shot upward to vertical position over the head. (Fig. 29.) On the return the arms are flexed, and stretched downward. The parts of the exercise are done *singly on command.*

5. **Trunk**. Arms sideways, fling, and feet sideways — **place!** Trunk bending forward — **one! Two!** Again — **one! Two!** The arms are flung quickly to shoulder level and at the same time the feet are placed to the side.

6. **Precipitant**. Hands on hips — **place!** Jumping on the toes, with foot placing sideways and together, twelve counts — **go!**

7. **Follow touch step II.** Same as Follow touch step **I**, except that the toe is touched twice, instead of once. Music, $\frac{4}{4}$ time. (See page 173.)

8. **Breathing**. West Point breathing — **one! Two!** Again — **one! Two!**

LESSON IX

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order**. Placing hands on hips with alternate foot placing sideways, beginning with the right — **one! Two! Three! Four!** Repeat with eight counts, in this time: **one, two, three, four — go!**

2. **Head**. Arms upward — **bend!** Deep breathing with slow arm stretching sideways — **one! Two!** Again — **one! Two!** As the inspiration is taken the arms are slowly *pushed* to the side. The return movement is also slow.

Admonitions.

Pull the belts in.
Push hard.
Slowly bend.
See how big you can make the arm muscles.

3. **Leg and Arm**. Arms forward, bend, and heels —

raise! Hands and feet — **position!** Again — **one! Two!** Repeat with eight counts, in this time: **one, two — go!** (Fig. 14; also **4** (2), lesson 2, page 119.) At the same time the heels are raised. On the return movement the hands are stretched vigorously downward as the heels are lowered.

4. Trunk. Hands on hips — **place!** Leg flinging sideways with four counts, in this time: **one, two**; beginning right — **go!** Same with the left — **go!** (See **4**, lesson 13, page 141.)

5. Precipitant. Hands on hips — **place!** Jump in place — **one! Two! Three!** (See **6**, lesson 7, page 131.)

6. Breathing. Arms upward, bend, and feet sideways — **place!** Deep breathing with backward bending of head — **one! Two!** Again — **one! Two!**

LESSON X

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. (1) Hands on hips, place, and feet — **close!** Hands and feet — **position!** Again — **one! Two!** Repeat with eight counts in this time: **one, two — go!** (Same as **1** (2), lesson 4, page 125, except that the hand and foot movements are combined.)

(2) In this time: **one, two**; left — **face!** Right — **face!** Left about — **face!** Watch the rhythm and position. (See **1** (2), lesson 14, page 143.)

2. Head. Hands on hips, place, and feet — **close!** Deep breathing, with backward bending of head — **one! Two!**

Again — **one! Two!** Hands and feet — **position!** (See **3** (2), lesson 1, page 116.)

3. Leg and Arm. Arms forward, bend, and right foot forward — **place!** Hands and foot — **position!** Same with left — **one! Two!** Repeat with eight counts in this time: **one, two, three, four — go!** (Combination of **4** (2), lesson 2, page 119, and **3**, lesson 9, page 135.)

4. Arm. Arm bending and stretching upward — **one! Two!** Arm bending and stretching downward — **three! Four!** Again — **one! Two! Three! Four!** The arms are bent and pulled in against the ribs. (Fig. 11.) At "**Two!**" they are shot straight upward. (Fig. 29.) At "**Three!**" they are flexed. (Fig. 11.) At "**Four!**" they are stretched downward. The bending and stretching should be *forceful.*

5. Trunk. Hands on hips — **place!** Knee bending upward, with four counts, beginning right, in this time: **one, two — go!** Repeat, left — **go!**

6. Precipitant. Jumping forward, with forward flinging of the arms — **one! Two! Three!** The knees are bent at the same time that the heels are raised and the arms stretched backward. The arms are flung forward as a light jump forward is taken; the landing is made on the toes, with bent knees and straight back. The body is then returned to the erect position.

7. Follow touch step III. Touch the right foot forward and sideways, then step forward and bring the feet together. Use $\frac{4}{4}$ time.

8. Breathing. Hands on hips — **place!** Deep breathing with heel raising — **one! Two!** Again — **one! Two!** A deep breath is taken as the heels are *slowly* raised. Exhalation occurs as the heels are lowered. Work for light, easy movements.

LESSON XI

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** (1) Hands on hips — **place!** Right foot forward — **place!** Foot — **replace!** Sideways — **place!** Foot — **replace!** Same with the left — **one! Two! Three! Four!** Repeat with eight counts, alternating right and left, in this time: **one, two, three, four — go!** Foot placing sideways and forward are combined. (See **3** (2), lesson 4, page 125; also **3**, lesson 9, page 135.)

(2) In this time: **one; two, three**; class, two steps forward — **march!** Repeat with three steps in this time: **one, two, three, four,** bringing the feet together on the fourth count — **march!** Class, backward — **march!**

2. **Head.** Arms sideways — **raise!** Turning of the palms with backward bending of the head — **one! Two!** The arms are raised to shoulder level. The palms are turned upward and a deep breath is taken. At "**Two!**" exhalation occurs, and the *hands are returned.* This movement is repeated several times. The arms are returned to fundamental position by "**Sink!**" or "**Position!**"

3. **Leg.** Arms upward, bend, and right foot forward — **place!** Heel raising — **one! Two!** Repeat with eight counts in this time: **one, two — go!**

Admonitions.

Elbows in tight.
Up on toes.
One, two!

4. **Arm.** Arms forward — **raise!** Arm flinging upward — **one! Two!** Repeat with eight counts, in this time: **one, two — go!** (See Fig. 31; also **4**, lesson 14, page 143.) The arms are flung from shoulder level forward and upward, and on the return movement the arms sink to shoulder level. *Watch the class carefully, as faulty positions are likely to occur. The abdominal muscles often relax, and the head is likely to drop forward.*

5. **Trunk.** (1) Hands on hips, and feet sideways — **place!** Trunk forward — **bend! Raise!** Again — **one! Two!**

(2) Arms sideways, raise, and feet — **close!** Trunk bending to the right — **one! Two!** To the left — **three! Four!** The arms are raised to shoulder level, and at the same time the toes are raised and the inner borders of the feet are brought together. (See **5**, lesson 10, page 137, for trunk bending.) This exercise may be repeated two or three times, right and left. The body should be brought back to the fundamental position by the command "**Position!**" if fatigue is apparent. If repetition is then desired, repeat the exercise from the beginning.

6. **Precipitant.** Hands in position for running — **place!** Running in place with twelve counts — **go!**

7. **Balance touch step I.** Touch the left foot forward with toe pointed — **one!** Step forward on the left — **two!** Raise right heel — **three!** Same with the right — **one! Two! Three!** Continue in this time: **one, two, three,** alternating right and left — **go!** For music, use $\frac{3}{4}$ minuet time. Hold "**Three!**" and make special effort to stretch from raised heel to top of head.

8. **Breathing.** Hands on hips and feet sideways — **place!** Deep breathing, with backward bending of head — **one! Two!** Again — **one! Two!**

LESSON XII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** (1) Hands on hips — **place!** Alternate toe raising, beginning right — **one! Two! Three! Four!** Repeat with eight counts, in this time: **one, two, three, four — go!** (See **3**, lesson 7, page 131.)

(2) In this time: **one, two**; left — **face!** Right — **face!** Class, two steps forward — **march!** Left — **face!** Class, one side step to the left — **march!**

2. **Head.** Hands on hips — **place!** Head to the right — **twist!** With a deep breath, head backward — **bend! Raise!** Forward — **twist!** To the left — **one! Two! Three! Four!**

3. **Leg and Arm.** Arms forward, bend, and heels — **raise!** Hands and feet — **position!** Again — **one! Two!** Repeat with eight counts in this time: **one, two — go!** The arms are brought quickly to the chest (See Fig. 14; also **3**, lesson 2, page 119), and at the same time the heels are raised. At the command "**Position!**" the arms are forcibly stretched downward and the heels lowered.

4. **Arm.** Arms upward — **bend!** Arms downward — **stretch!** Again — **one! Two!** Repeat with eight counts, in this time: **one, two, three, four — go!** (See **4**, lesson 4, page 125.)

5. **Trunk.** Arms upward, bend, and feet sideways — **place!** Trunk bending forward — **one! Two!** Again — **one! Two!**

6. **Precipitant.** Hands on hips — **place!** Left foot backward — **raise!** Hopping twice on each foot with quick

changes right and left, ten counts, in this time: **one, two, three, four,** beginning right — **go!** The hopping should be done on the ball of the foot. The foot is raised about two inches from the floor.

7. **Two step.** See **II** in Pop Goes the Weasel, page 252.

8. **Breathing.** West Point breathing — **one! Two!** Again — **one! Two!**

LESSON XIII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Hands on hips — **place!** Hands on head — **place!** With quick changes of arm position — **one! Two!** Again — **one! Two!** (See **4**, lesson 3, page 123.)

2. **Head.** Arms sideways, raise, and feet — **close!** Deep breathing with backward bending of head — **one! Two!** Again — **one! Two!**

3. **Leg and Arm.** Hands on head, and right foot sideways — **place!** Hands and foot — **position!** Same with the left — **one! Two!** Repeat with four counts, alternating right and left, in this time: **one, two, three, four** — **go!** (See **4** (2), lesson 6, page 129.)

4. **Arm.** Arm flinging forward upward — **one!** Forward downward, sinking — **two!** Again — **one! Two!** The arms are flung forward and upward to vertical position over the head, the palms facing and the finger tips stretched vigorously upward. On the return movement the arms are swung forcibly downward; every muscle is tense throughout the movement. If desired repeat rhythmically. (Eight counts — **go!**)

5. **Trunk.** Arms forward — **bend!** Forward bending of the trunk — **one! Two!** Again — **one! Two!**

6. **Precipitant.** Alternate rows face the back of the room. Hands in position for running — **place!** Two rows run around one row of seats — **go!** Class, **halt!**

7. **Balance touch step II.** Same as Balance touch step I, except that the toe is touched forward twice. (See **7**, lesson 11, page 184.) Music, $\frac{4}{4}$ time.

8. **Breathing.** Hands on hips — **place!** Heel raising with deep breathing — **one! Two!** Again — **one! Two!**

LESSON XIV

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Hands on hips — **place!** Side toe touching, beginning right — **one! Two!** Same with the left — **three! Four!** Repeat with four counts, in this time: **one, two, three, four — go!** The right foot is placed two foot-lengths to the side with the heel raised and the ankle extended. On the return movement the feet are brought together. If this coördination is acquired with ease, practice forward toe touching — the foot being placed two foot-lengths forward, with raised heel.

2. **Head.** Hands on head and feet sideways — **place!** Deep breathing with backward bending of the head — **one! Two!** Again — **one! Two!** Admonitions are always necessary in this movement. The arms will not be pulled well back *without stimulation from the teacher.* (See **4**, (2), lesson 6, page 129.)

3. **Leg and Arm.** Arm raising sideways, with quick

knee bending, heels off the floor — **one! Two!** Again — **one! Two!** Repeat with eight counts, in this time: **one, two — go!**

4. Trunk. (1) Hands on hips — **place!** Forward downward bending of the trunk — **one! Two!** The trunk is bent forward to horizontal position. *Watch for faulty positions of head and shoulders, and use admonitions.*

(2) Hands on hips — **place!** Alternate knee upward bending with eight counts; in this time: **one, two,** beginning right — **go!** This movement is the same as knee bending in **4,** lesson 4, page 174, except that the knee bending is *alternated.* (Two counts for bending and replacing of foot.)

5. Precipitant. Hands on hips — **place!** Jumping on toes with alternate foot placing forward and backward, beginning right — **one! Two!** Repeat with eight counts, in this time: **one, two — go!** A light spring is taken on the toes, the right foot is placed forward, and the left foot back at a distance of four foot-lengths, with the weight equally divided. The feet are changed in alternate, easy rhythm for eight counts, and are brought together on the eighth count.

6. Breathing. Deep breathing, with turning of the palms and arm raising sideways — **one! Two!** Again — **one! Two!**

LESSON XV

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. Arms upward, bend, and right foot forward — **place!** Hands and foot — **position!** Same with the

left — **one! Two!** Repeat with eight counts, alternating right and left, in this time: **one, two, three, four — go!**

2. **Head.** Arms forward, bend, and feet sideways — **place!** Alternate head twisting, beginning right — **one! Two! Three! Four!** Repeat with four counts in this time: **one, two, three, four — go!** Watch the posture. *Use admonitions.* (See **2**, lesson 12, page 140.)

3. **Leg and Arm.** Placing of the hands on the head, with heel raising — **one! Two!** Again — **one! Two!** Repeat with eight counts, in this time: **one, two — go!**

4. **Arm.** Arm bending and stretching upward and downward — **one! Two! Three! Four!** Repeat with four counts in this time: **one, two, three, four — go!**

5. **Trunk.** Arms forward, bend, and feet sideways — **place!** Trunk twisting to the right — **one! Two!** Same to the left — **three! Four!** Again — **one! Two! Three! Four!**

6. **Precipitant.** Hands on hips — **place!** Jumping on the toes (slow rhythm), with eight counts in this time — **one, two — go!** Bend the knees slightly on each landing.

7. **Balance touch step III.** Same as Balance touch step I, except that the toe is touched forward and sideways. (See **7**, lesson 11, page 184.) Music, $\frac{4}{4}$ time.

8. **Breathing.** West Point breathing — **one! Two!** Again — **one! Two!**

LESSON XVI

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Arms forward, bend, and right foot forward outward — **place!** Hands and foot — **position!** Same with

the left — **one! Two!** Repeat with eight counts, in this time: **one, two, three, four — go!** (For description of the foot movement (see **3**, lesson 10, page 137.)

2. Head. Hands on head — **place!** Deep breathing with backward bending of the head — **one! Two!** Again — **one! Two!**

3. Leg. Hands on hips, place, and feet — **close!** Right knee upward — **bend!** Leg forward — **stretch!** Foot — **replace!** Again — **one! Two! Three!** (Fig. 35.) Point the toe downward as the foot is streched forward. From this stretched position replace the foot to the floor.

4. Arm. Arm circumduction, two counts — **one! Two!** Again — **one! Two!** At "**one!**" arms are flung forward and upward to a vertical position over the head, and at "**Two!**" they sink *sideways* downward. *Watch for hollow backs.*

Admonitions.

Pull the belts in.
Chest over the toes.

5. Trunk. (1) Hands on hips — **place!** Leg flinging sideways, with eight counts, starting right, in this time: **one, two — go!** Same with the left — **go!**

(2) Arms upward, bend, and feet sideways — **place!** Forward bending of the trunk — **one! Two!** Again — **one! Two!**

6. Precipitant. Hands on hips — **place!** Left foot backward — **raise!** Hopping four times on each foot with quick changes right and left, sixteen counts, in this time: **one, two, three, four,** beginning right — **go!**

7. Breathing. Arms upward — **bend!** Deep breathing with bending of head — **one! Two!** Again — **one! Two!**

FOURTH GRADE

GAMES

GARDEN SCAMP

Active.
Playground, gymnasium, or schoolroom.
10–40 players.

Playground or gymnasium. The players form a circle and join hands. One player is chosen to be the scamp and stands inside the circle (the garden). A second player is secured for the gardener and stands outside the circle (garden wall).

The gardener says, "Who let you into my garden?" The scamp answers, "No one", and runs. The gardener tries to catch him. The scamp may perform all sorts of stunts, such as rolling over on the ground, playing leap-frog over one of the other players, hopping on one foot, and the gardener must imitate every action. Should he fail to do so, the scamp chooses a new gardener and the first returns to the circle. If the gardener catches the scamp he returns to the circle, the scamp becomes gardener, and chooses a new scamp.

Schoolroom. The players form a circle around the outside of the room. The circle should be as near the seats as possible so there will be room for the runners. The seats should be turned up, if possible, so the scamp and gardener may dodge up and down the aisles or leap over the desks.

STICKS
(Scotch and English)

Active.
Playground.
8–30 players.

A field about sixty by fifty feet is divided into two equal parts, with a small goal about six by four feet at the rear of

each territory. Six sticks are placed in each goal. One division of the field belongs to the Scotch and the other to the English. The players try to steal the sticks of their enemies. A player reaching the enemies' goal without being tagged may take a stick and return in safety to his own territory. Should a player be tagged while in the enemies' territory, he must remain in the goal until a member of his own team tags him and thus sets him free. This player and freed prisoner may return to their own territory in safety. A team may take no sticks when any member of the team is a prisoner. One player is freed at a time.

The team securing all the sticks is the winner of the game.

ALL-UP RELAY

Active.
Playground, gymnasium, or schoolroom.
10–70 or more players.
Indian clubs.

Playground or gymnasium. The players are divided into equal groups, who compete against one another. These groups form in rows about five feet apart, with the leaders facing a starting line. Two small circles should be drawn in front of each row. These circles should be about fifty feet distant from the starting line, and should be drawn with the edges touching. In one circle of each pair there should be placed three Indian clubs.

At a signal, the leader in each row runs forward, takes one Indian club with the right hand and places it in the empty circle. He continues this until all clubs are placed in the center of the circle, then runs back, touches the hand of the person who is second in line but has moved up to the starting line and stands with his arm stretched out to the side. The player whose hand is touched immediately runs

forward, changes the Indian clubs back to the first circle, then runs back and tags the hand of the person next in line. As soon as any runner tags the person who is to be the next runner, the tagger goes to the rear of the line and stands.

The line wins whose last player crosses the starting line first, provided his team has the fewest number of fouls.

Fouls. (1) Not placing clubs in the middle of the circle. (2) Using both hands to move the clubs. (3) Stepping across the starting line, or reaching across with the hand before being tagged. (4) Not replacing fallen club.

Schoolroom. This game may be played in the schoolroom in the same manner that Tag the Wall Relay (p. 156) is played. Instead of tagging the wall, substitute the moving of the Indian clubs.

ARCH BALL

Ball game. Active.
Playground, gymnasium, or schoolroom.
10–70 players.
Basket balls, volley balls, or bean bags.

The players are divided into equal groups which form into rows. The leader of each row stands with his heels on a starting line. Back of this line another line should be drawn at such a distance that the players stand about an arm's length apart in the rows. The last player of each row stands with his toes upon this second line. The leaders stand with balls or bags in hands, with arms stretched over their heads.

At a signal each leader drops his ball over his head to the player next in the row. The second player catches it and drops it back to the third player, and so on until the player

in the rear has the ball. He then runs as fast as possible to the front of his row passing on the right or the left of the row, as decided before the game. Meantime everyone in the row has moved back one space. When the runner reaches the front of the row, he drops the ball over his head to the second player, and so on, until the player who was originally the first one on the line is again at the front. When the original leader reaches the front of the row, he holds the ball up over his head, so the teacher may tell who is the winner.

The row whose leader gets back to the head first, wins, provided that row has the fewest fouls.

Fouls. (1) Skipping a player; (2) leader not having the heels on the first line; (3) player in the rear not toeing the second line.

THREE DEEP

Active.
Playground or gymnasium.
10–50 players.

The players form a double circle facing the center, with the couples not nearer than eight feet to one another.

Two players are chosen; one to be runner, the second the chaser. The chaser tries to tag the runner. The runner is not safe unless he stands in front of one of the couples. In this case the third one (last one) in the group of three then becomes the runner, as there must not be "three deep" in a line. Should the chaser tag the runner, the runner then becomes the chaser and tries to tag the player who was first chasing.

The players may dart through the circle, but must not stop in the circle, as this proves confusing.

VAULTING SEATS

Active.
Schoolroom.
8–50 players.

The class stands in the aisles facing the front. The teacher gives the command, "Right — vault!" The pupils turn to the right, bend the knees slightly, take hold of the back of the chair and the front edge of the desk and spring over the seats. The landing should be made on the toes with bent knees and straight backs. The outside row, standing in right-hand aisle, runs around the room to the left aisle. The teacher may give "Left — vault!" and vary the commands in unexpected ways, so that the outside row will always have to be on the alert to know when to run.

BIRDS FLY

Quiet.
Schoolroom.
10–50 players.

The players stand in the aisles. The teacher or leader stands in front of the class and says "Birds fly"; at the same time she raises her arms to shoulder level and immediately lets them sink. The class imitates. She may next say, "Cows fly", at the same time raising and sinking her arms. Any in the class who do the same are out of the game and must sit.

When any animal or insect is named that flies, all should raise and sink arms. If they fail to do this *immediately*, they must sit. If an animal or insect is named that does not fly, and the flying movement is made, the player must sit. The player staying up longest wins the game.

DODGE BALL I

Ball game. Active.
Playground or gymnasium.
10–50 players.
Basket ball or volley ball.

The players are divided into two equal groups. One group forms a circle, the other scatters about inside the circle.

The circle players try to hit the center players with the ball. The center players may run, jump, or dodge the ball in any manner as long as they stay inside the circle. As soon as a player is hit, he steps outside, and joins the circle players. A ball which hits two persons does not put the second person out.

The player who stays in longest wins the game.

The second game is played off with the center players outside, forming the circle, and the circle players scattered about inside the circle.

Many times the two groups form a large circle with the two winners inside and a third game is played to find out the winner of the three games.

BEARS AND CATTLE

Active.
Playground or gymnasium.
8–30 players.

A goal is marked off at each end of the ground with a den at the center of one side. The players are divided into two groups who stand in the goals (cattle), while one player (the bear) stands in the den.

The cattle run across and exchange goals, while the bear runs out and tries to tag as many as he can. All the cattle who are caught become bears. The cattle who are caught (now bears) join hands with the first bear, who is at the head of the line, and the first one of the cattle who becomes a bear is always at the other end. The last two named are the only bears who may tag. Should the line break, the cattle may drive the bears back to their den. The last bear caught is the bear in the next game.

STILL POND

Quiet.
Playground or gymnasium.
10–60 players.
Paper bag.

One player is blindfolded and stands in the center of a ring formed by the other players. These move around on the circle until the player in the center counts ten aloud, and calls "Still pond! No more moving. I give you five steps." He may give any number of steps he wishes. The players take the allotted number of steps in any direction and stand still. The blindfolded player then tries to catch any one of them. As soon as he has done this, he tries to guess who it is. If he succeeds the player changes places with him.

The paper bag is more satisfactory than a handkerchief for blindfolding.

Note. The following games which have been played previously may be repeated with pleasure.

Have You Seen My Sheep? (See page 152.)
Single Relay. (See page 153.)
Hill Dill. (See page 154.)

FOURTH GRADE

RHYTHMIC PLAYS

THE VINEYARD

Formation. A single circle facing the center. Hands on hips.

Pantomime. Measures 1–4. Stoop, and make motions of digging and scattering seed. Rise and stamp the feet three times: right, left, right. Repeat three times; the last time turn completely around to the right with three steps and face the center of the circle, instead of stamping.

I. Measures 5–8. All join hands and slide eight slides to the left. (See Baa, Baa, Black Sheep, page 65.) Repeat to the right. Hook partner's right arm, left arm stretched diagonally upward, and skip about to place with eight skipping steps, using high knee flexion. Pull back from partner during skipping. Repeat, hooking left arms. Partners join both hands and skip around to place with eight skipping steps. Arms should be straight, and each should pull away from partner during the skipping. Repeat the skipping in opposite direction.

Pantomime. Measures 1–4. Reach up with the right hand; pick grapes, and put in basket on left arm. Stamp three times: right, left, right. Repeat three times; the last time turn about and eat a grape instead of stamping.

II. Measures 5–8. Same as before.

Measures 9–16. Partners face — right and left — give right hand to partner, pass partner, give left hand to next person in line; continue around the circle with the right hand, then left hand, weaving in and out, until the partners meet. This may be taken with short skipping steps.

The Vineyard

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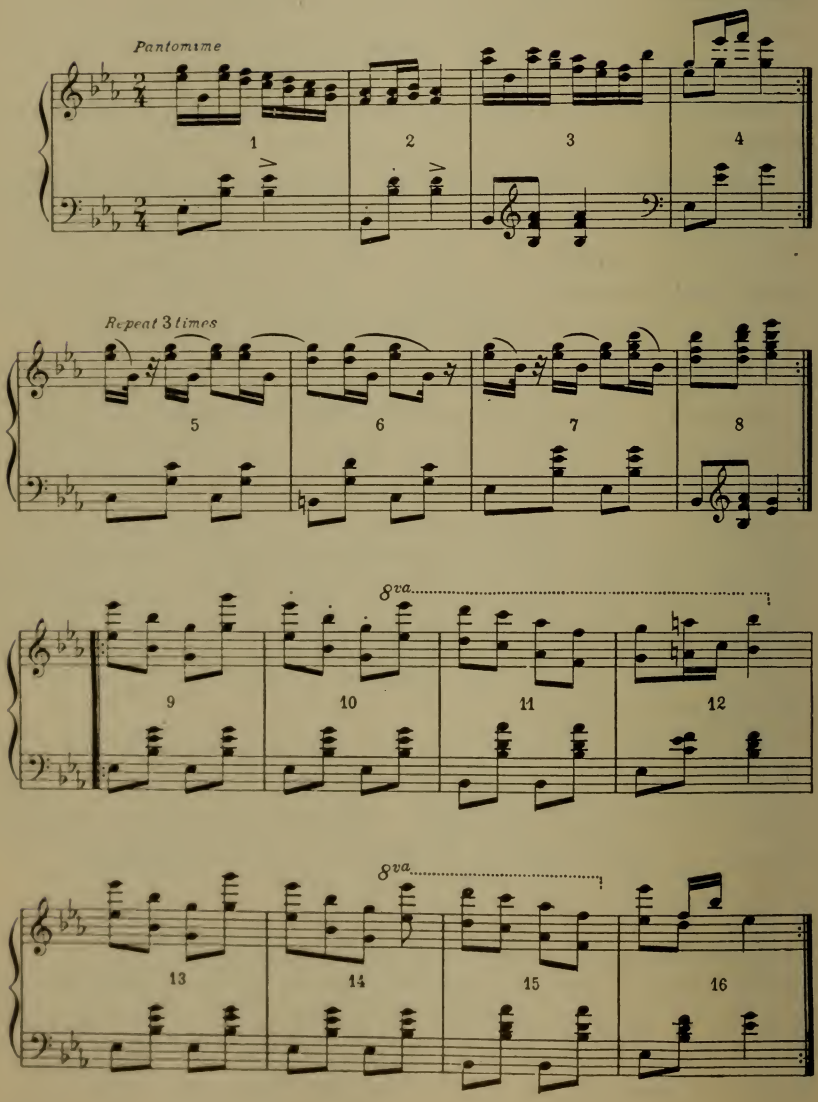


III. Measures 9–16. All join hands. A leader appointed at the beginning of the play breaks circle, and leads the line in serpentine fashion from the field. This last represents the vine at the end of the harvest.

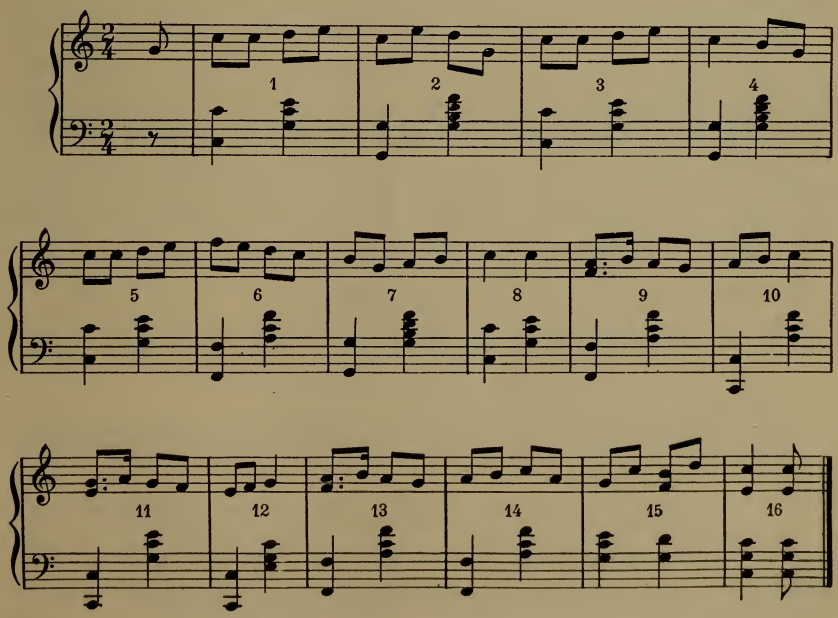
TRIXIE POLKA

Formation. Double circle, facing counter-clockwise. Boys on the inside of the circle. Partners join inside hands. Boys place outside hands on hips, while girls take hold of skirts.

Trixie Polka

Yankee Doodle

Arr. by Fannie Robertson



Boy's part described; girl's, counterpart.

Measures 1–4. Heel and toe polka, starting with the outside foot. Place left foot forward, toe raised, and hop on

the right; place left foot back, toe touching, and hop on the right. Polka step forward with the left. The children should be able to do the finished polka step as follows: Hop on the right foot and place the left foot forward, transferring weight to it; bring right up to the left, transfer the weight to it, and step forward on the left. Repeat heel and toe polka with the right.

As the heel is placed forward the body is bent forward; as the toe is placed back the head is turned toward the opposite shoulder.

Measures 5–6. Four skip steps forward — left, right, left, right — bobbing the head from side to side as the steps are taken.

Measures 7–8. Partners face. Boy steps to the side with the left foot, brings the right foot up to the left, and bows. (See **1**, Mistress Mary, page 107.) Girl steps to the side with right foot, places the left foot back of the right with toe touching, bends the knees, and bobs the head forward (peasant curtsey). Repeat to the left. The girl makes two peasant curtseys, while the boy makes one slow bow.

Measures 9–16. Repeat entire play.

THE VILLAGERS

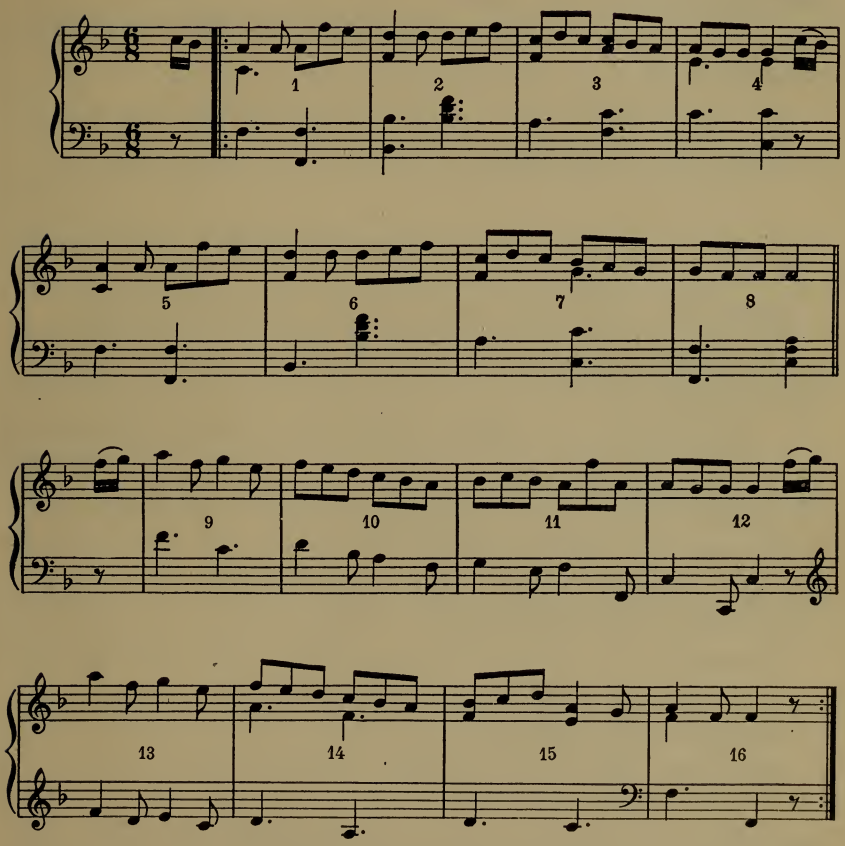
Formation. Two rows, partners facing. Hands hang loosely at the sides.

I. Measures 1–2. Run forward with four running steps, starting with the outside foot (foot nearest the front of the room). Raise the hands forward and upward, and clap the hands sharply on the first beat of the second measure. The run is performed with a springing from one foot to the other, and a good bending of the knees. The arms swing carelessly at the sides.

The Villagers

Feu De Joie

Arr. by Ethel S. Drummond



Measures 3–4. Run backward to position, *without clapping.*

Measures 5–8. Repeat from the beginning.

II. Measures 9–16. The boys face the back of the room and the girls face the front. Skip with high knee flexion to *circle* formation, with sixteen skip steps, and face the center.

III. Measures 1–2. Two jumps in the air with arms flung over the head.

Measures 3–6. Four walking steps to the center, clapping hands twice to the right and twice to the left. Repeat, walking backwards to place.

Measures 7–8. Two jumps in the air with the arms flung over the head.

IV. Measures 9–16. Face as in II and skip to position to repeat the entire play.

HANSEL AND GRETEL

Formation. In rows, six in a row. Partners facing.

The couples nearest the back of the room are called the head couples.

I. Measures 1–3. Head couple step toward the back of the room; girl curtseys and boy bows. (See 1, Mistress Mary, page 107.) Other couples remain in place.

Measure 4. Head couple face front, with inside hands joined. Boy with hand on hip, girl taking hold of skirt. Each starts with outside foot.

Measures 5–6. Heel and toe polka, with outside foot, between lines of children. (See Trixie Polka, page 201.)

Measures 7–8. Repeat.

Measures 5–8. Turn toward partner, face the rear of the room. Each begins with inside foot and does heel and toe polka two times, returning to position. Partners face, and join both hands, forming an archway.

II. Measures 9–16. The couple at the foot (sixth couple) face the rear of the room, join inside hands and do the heel and toe polka toward the rear of room under the arch and stand next to the head couple, face each other, and place hands on hips. As soon as the sixth couple has passed the fifth couple, the fifth couple face rear of room and do

Hansel And Gretel

Andante

Humperdink

1 2 3 4
Lit - tle play-mate dance with me, Both your hands now give to me.

5 6 7 8 9
Point your toe, 'way we go, Up and down the mer - ry row. Tra la la la

10 11 12 13 14
la la la, Tra la la la la la la, Tra la la la la la la la,

15 16 17 18 19
Tra la la la la la la. With your feet go tap, tap, tap, With your hands go
With your head go nip, nip, nip, With your fin - gers

20 21 22 23 24
clap, clap, clap, Point your toe, 'way we go, Up and down the mer - ry row.
snip, snip, snip, Point your toe, 'way we go, Round and round so mer - ry oh.

the heel and toe polka up the line, and stand beyond the sixth couple; this continues until the head couple is at the foot. The line should move down gradually while the couples are doing polka step.

III. Measure 17. Hands on hips. Stand still.

Measure 18. Stamp feet (boy) left, right, left; (girl) right, left, right.

Measure 19. Hands on hips. Stand still.

Measure 20. Clap hands over head three times.

Measure 21. Point left foot (girls, right) forward.

Measure 22. Point right foot (girls, left) forward.

Measure 23–24. Partners join hands and run around to place with short running steps.

Measure 17–18. Same as III except that the head is nodded up and down on measure 18; on measure 20 snap fingers of both hands over head.

Repeat from beginning until each couple has passed down and back between the lines.

If desired a skip or a running step may be substituted for the heel and toe polka step used in II. In this case measures 9–16 should not be repeated.

Singing should accompany the music.

GUSTAF'S SKOAL

(Gustaf's Health)

Swedish Singing Game

Formation. Four couples form a square. Head couples stand facing each other about six feet apart, while side couples do the same. Partners join inside hands. The boy stands on the left with free hand on hip, while the girl takes hold of her skirt.

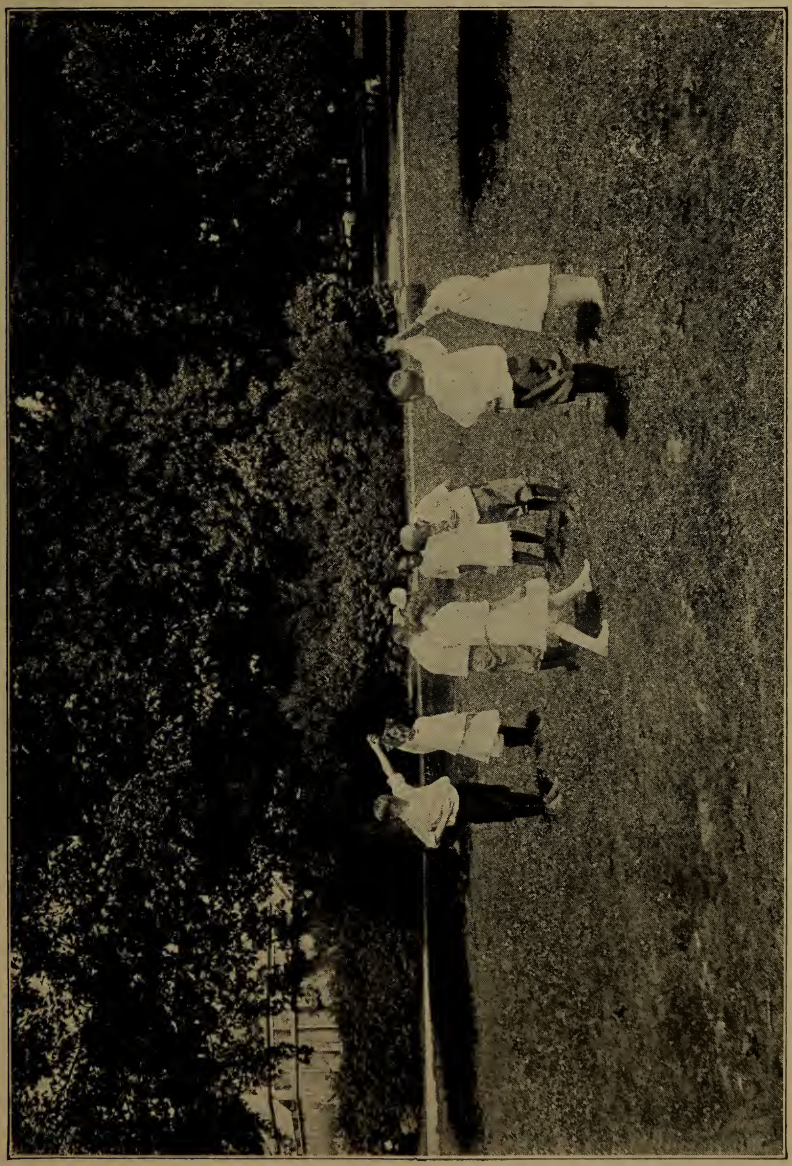
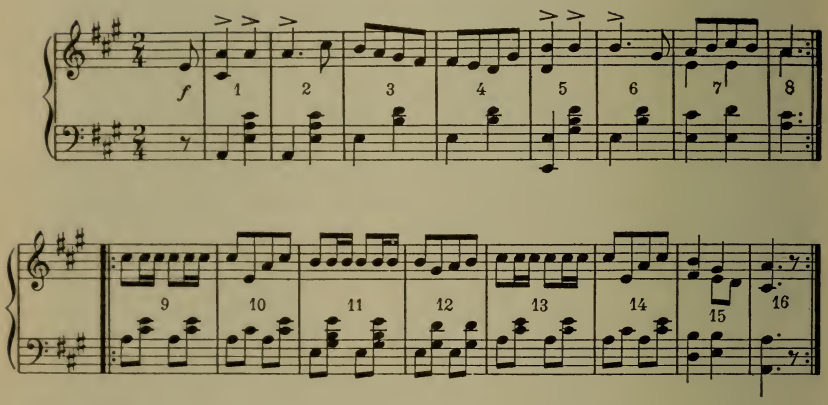


Fig. 37. — Gustaf's Skoal.

Gustaf's Skoal

Swedish Singing Game



I. Measures 1–2. The head couples start with the right foot, and advance toward each other with three steps. On the second count of the second measure the boy bows, and the girl makes a peasant curtsey. (See Fig. 37, also Measures 7, 8, Trixie Polka, page 201.)

Measures 3–4. The head couples start with the left foot, and retire with three steps, bringing the feet together on the second count of the fourth measure.

Measures 5–6. Same as measures 1–2.

Measures 7–8. Same as measures 3–4.

Measures 1–8. The side couples repeat same figures.

The above figure should be performed with great dignity.

II. Measures 9–12. The head couples skip gayly toward each other, taking two skip steps to a measure. Partners release hands, separate, and join inside hands with person opposite, the boy going to the left and the girl to the right. The new couple passes under the arch made by the joined hands of the side couples. (Joined hands should be held high.) As

soon as they have passed under the arch, they separate to the left and right, returning to their original places.

Measures 13–16. Still skipping, they clap their own hands, join hands with partners, lean well away from each other and swing about with high skipping steps.

Measures 9–16. The side couples repeat same figure.

The words which may accompany the game are:

I. Gustaf's skoal!
There is no better skoal than this!
Gustaf's skoal!
The best old skoal there is!

II. Ho fal-de-rol jan,
Lejan, Lijan,
Ho fal de rol jan.
Lejan, Lijan,
Ho fal-de-rol jan,
Lejan, Lijan,
Gustaf's skoal!

There are great dramatic possibilities in this game. The first part represents paying homage to a superior, while the second is an imitation of the gay life of the peasant, even though passing under a yoke of subjection.

DUTCH COUPLES

Formation. Double circle, facing counter-clockwise. Inside hands joined.

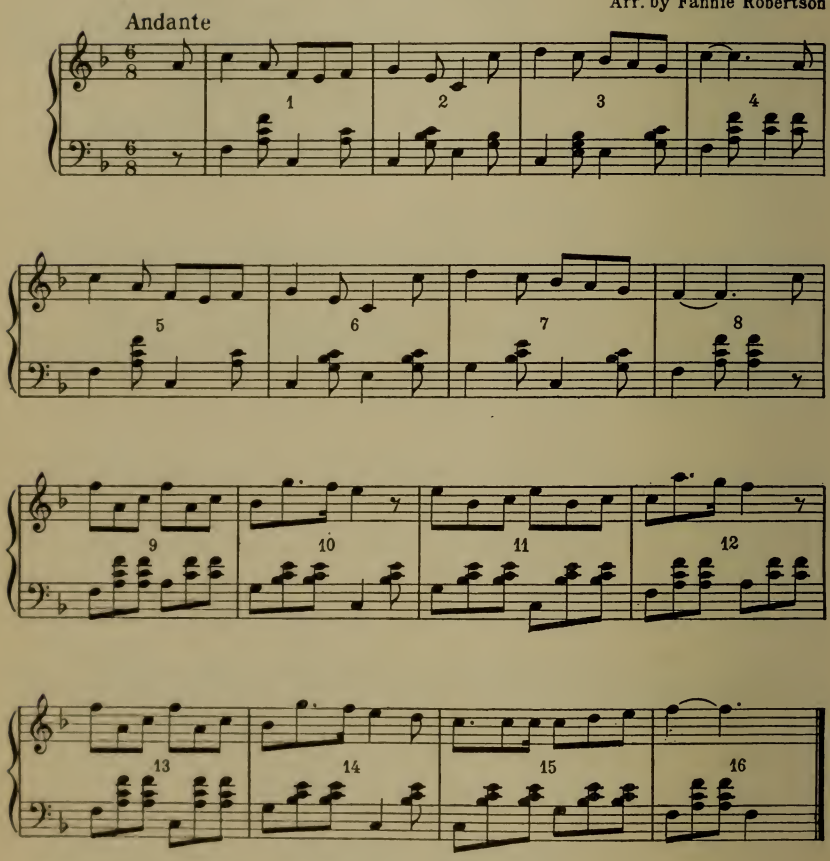
Boy's part described; girl's, counterpart. A costume will add to the attractiveness of this play.

Girl: sunbonnet; dress with full skirt; kerchief at neck; apron; wooden shoes.

Dutch Couples

Where Has My Little Dog Gone

Arr. by Fannie Robertson



Boy: full trousers; light blouse; gay scarf at neck; small cap; wooden shoes.

I. Measure 1. Dutch step forward as follows: Step to the side with slight stamp of the left foot; brush the right foot forward, and click the heel on the floor, using a count for each step. Repeat to the right.

Measures 2–4. Repeat seven times.

II. Measure 5. Place hands on hips. Turn away from partner, take six short running steps in a small circle, and face partner.

Measure 6. Bend forward, arms raised at sides to shoulder level. Raise trunk and sink arms to sides, knees stiff.

Measures 7–8. Repeat running and bowing.

III. Measures 9–10. Hands at hips. Step back on the left foot, hop, and swing the right foot forward. Repeat, stepping back on the right foot. Repeat, left and right.

Measures 11–12. Repeat, going forward.

Measures 13–16. Dutch waltz (eight steps). Join hands, arms raised to shoulder level. Step on the left foot; hop, and raise right leg to the side with straight knee. Repeat, hopping on the right foot and raising the left leg. The body is bent toward the side on which the hopping is done. This may be done with a turn if desired.

Repeat the play from the beginning.

GERMAN HOPSER

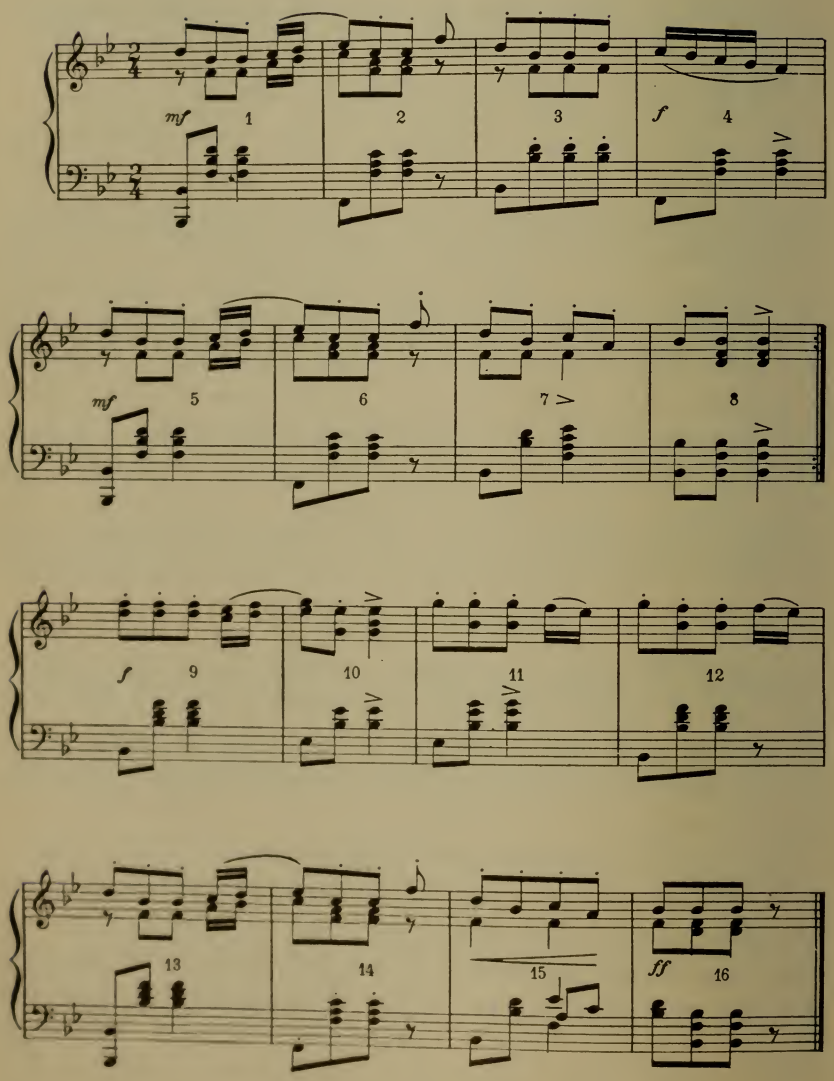
Formation. Any number of rows divisible by two. Partners in the same row facing each other. Two rows take steps together. Each couple should stand beside a space in the next row which is large enough for the couple to pass through.

Boy's part described; girl's, counterpart.

I. Measures 1–8. Join hands; arms extended at sides, shoulder level. Two rows take steps together; the line nearest the right wall starts to the left, and the line nearest the left wall starts to the right. Glide polka through the space — slide left (right) foot to side and close with right (left); slide, close; three light running steps in place. Re-

German Hopser

German



peat, moving back to place, four measures. Repeat the entire step, four measures.

II. Measures 1–8. Join right hands, left hand on the hip. Heel and toe polka beginning with the left (right) foot — place the left (right) foot forward, toe raised, and hop on the right (left), place left (right) foot back with toe touching, and hop on the right (left), polka step forward (see Trixie Polka, page 201). Repeat three times. Use three running steps for polka, if desired.

III. Measures 9–12. Clap hands against thighs. Clap own hands together. Clap partner's hand three times. Repeat.

Measures 13–14. Point the left toe forward, place the left elbow in the right hand, and shake the forefinger of the left hand three times at partner. Repeat, pointing right toe and shaking right forefinger.

Measures 15–16. Take partner's hand and turn about to place with eight quick running steps.

GRANDMOTHER WILL DANCE

(Grossmutter will tanzen)

(Swiss Singing Game)

Formation. The players join hands and form a circle. Several girls are chosen to be in the center.

I. Measure 1. The players forming the circle move around to the left with the following step: Step forward with the left foot, raise the right foot and slowly swing it across the left; at the same time raise the left heel; bring down the left heel.

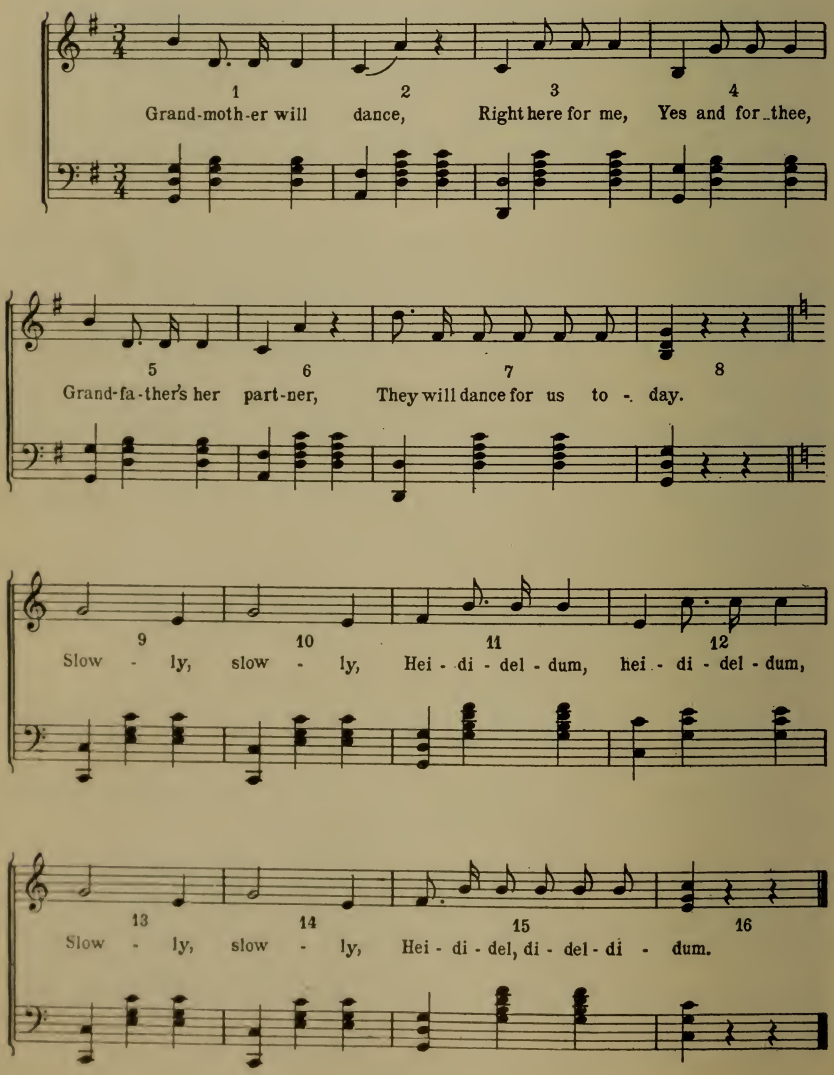
Measure 2. Repeat, stepping with the right.

Grandmother Will Dance

Grossmutter Will Tanzen

German

Arr. by Fannie Robertson



Measures 3–8. The circle in the center continues this step.

The girls in the center are scattered about the circle, and during the first four measures, take the same step near the outside of the ring. On the fifth measure each girl inside the circle chooses a partner, by giving her inside hand to the chosen one and leading him into the center of the ring. On the eighth measure they make each other a bow. (See I, Mistress Mary, page 107.)

Chorus. Measure 9. The center players perform the following step while the circle players continue the slow walk step.

The partners face each other; the boy gives his left hand to his partner. The boy steps to the left and the girl to her right, with the following step: Step to the side with the right, bring the toe of the left foot up to the right, and raise and sink the heels.

Measure 10. Repeat, stepping to the side with the left foot.

Measures 11–12. Join both hands and turn about right with six short running steps.

II. Measures 13–14. Same as measures nine and ten.

Measures 15–16. Same as measures eleven and twelve.

At the close of the play the girls leave their partners and return to the circle. The play is then repeated with the boys in the center of the circle.

Singing should accompany the music.

FIFTH GRADE

GYMNASTICS

LESSON I

All exercises written for the right side should be given the same number of times on both sides.

Each movement should be finished and the body brought back to the correct fundamental standing position before the next exercise is given. (See Directions for Teaching the Lessons.)

Aims. Educational, corrective, and hygienic aims should be apparent in every gymnastic lesson. Educational effect is secured in mental alertness, and in prompt response to command. Corrective effect is sought by stimulation of good habits in posture. Hygienic effect is produced by deepened breathing and quickened circulation.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** In this time: **one, two,** half-left — **face!** Half-right — **face!** Left — **face!** Right — **face!** Repeat these exercises at irregular intervals. One eighth of a turn is taken in the half-facing, instead of a quarter-turn. (See **1**, lesson 8, page 133, and **1** (2) lesson 14, page 143.)

2. **Head.** Arms forward — **bend!** Deep breathing, with backward bending of the head — **one! two!** Again — **one! Two!** (See Fig. 14; also **4** (2), lesson 2, page 119, and **2** (2) lesson 3, page 123.)

3. Leg and Arm. With palms up, arm flinging sideways, with heel raising — **one! Two!** Again — **one! Two!** Repeat with eight counts, in this time: **one, two, — go!** (See **3**, lesson 13, page 141.) Same as lesson 13, except that the palms are turned at the beginning of the movement, *before the arms are raised*, and the flinging is quicker.

4. Trunk. (1) Hands on hips — **place!** Alternate knee upward bending with eight counts, in this time: **one, two,** beginning right — **go!** (See **4**, lesson 4, page 174, and **4**, (2), lesson 14, page 188.) Use one count for knee bending and stretching. The "**one**" may be counted as the foot is replaced.

(2) Hands on hips and feet sideways — **place!** Trunk forward — **bend! Raise!** Again — **one! Two!** (See **5**, lesson 4, page 125.)

5. Precipitant. Jump in place, with side flinging of the arms — **one! Two! Three!** At "**one!**" the heels are raised and the knees are bent simultaneously. At "**Two!**" a light jump in the air is taken while the arms are flung sideways to shoulder level; the landing is made with bent knees *and arms in fundamental position.* At "**Three!**" the body is brought to the erect position.

6. Breathing. West Point breathing — **one! Two!** Again — **one! Two!** (See **7**, lesson 4, page 125.)

LESSON II

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. (1) Class, forward — **march!** Class, mark time — **mark!** Class, backward — **march!** Class, **halt!**

Each one starts the marching with the left foot and continues *straight forward* with easy marching rhythm. Give the command for marking time so that "**Mark!**" comes on the right foot, and the movement can be started with the left foot. (See **1**, lesson 3, page 123, and **1**, lesson 15, page 145, for suggestions on marching.)

(2) In this time: **one, two, three, four**; left, face, and one side step to the left — **march!** Right, face, and one step forward — **march!** The march step follows the facing *without a second command.* There is a *distinct pause* between the two parts of the facing as well as between the facing and the march step, and the parts of the march step. (See Fig. 24; also **1**, lesson 5, page 128, and **1**, lesson 8, page 133.)

2. Head. Hands on head — **place!** Deep breathing with backward bending of the head — **one! Two!** Again — **one! Two!** (See Fig. 21; also **4** (2) lesson 6, page 129.)

3. Leg and Arm. Arms upward, bend, and right foot backward — **place!** Same with the left — **one! Two!** Repeat with eight counts, in this time: **one, two, — go!** (See **3** (2) lesson 15, page 145.)

4. Arm. Arms upward — **bend!** Arms, slowly, upward — **stretch! Bend!** Again — **one! Two!** (See **4**, lesson 12, page 140.) The arm is stretched upward, not raised.

Admonitions.

Push hard.
See how big you can make your arm muscles.

5. Trunk. (1) Hands on hips, and feet sideways — **place!** Trunk to the right — **bend! Raise!** Same to the left — **one! Two!** Again — **one! Two! Three! Four!** (See **5**, lesson 10, page 137.)

(2) Hands on head, and feet sideways — **place!** Trunk forward — **bend! Raise!** Again — **one! Two!** The

trunk can be bent but slightly, as there is a strong tendency for *the arms and head to drop forward, and the back to become round.*

Admonitions.

Arms back.
Heads up.
Backs flat.

6. **Precipitant.** "Touch the Branches." Alternate rows face the back of the room. The teacher or a pupil selected by the teacher, stands in the front of the room holding a ruler about five feet above the floor. At a signal the leader runs forward. (See Crossing the Brook, **5**, lesson 2, page 119.) He takes a light jump in the air, trying to touch the ruler with his right hand. All follow. This is repeated, reaching with the left hand. The distance from the floor may be made greater as the skill of the pupils increases, and as the ruler is gradually raised those failing to touch it drop out, while those who stay in win.

7. **Breathing.** Arm raising sideways, with deep breathing — **one! Two!** Again — **one! Two!** (See **2**, lesson 5, page 128).

LESSON III

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Hands on hips — **place!** Right foot sideways — **place!** Foot — **replace!** Forward — **place!** Foot — **replace!** Same with the left — **one! Two! Three! Four!** Repeat with eight counts, in this time: **one, two,**

three, four,—go! (Combination of foot placings as found in **3** (2), lesson 4, page 125, and **3**, lesson 6, page 129.)

2. Head. Arms forward, bend, and feet — **close!** The arm movement is combined with a leg movement. (See **1** (2), lesson 4, page 125.) Deep breathing with backward bending of the head — **one! Two!** Again — **one! Two!**

Fig. 38.—Right arm upward, left downward.

3. Leg. Hands on hips and feet sideways — **place!** Right heel — **raise! Sink!** Right toe — **raise! Sink!** Same with the left — **one! Two! Three! Four!** Repeat with eight counts, alternating right and left, in this time: **one, two, three, four — go!** The right heel is raised while the toe remains on the floor, and the knee is kept straight. The heel sinks and the toe is pulled as far from the floor as possible, then lowered. The body remains erect throughout the entire movement. This is called a *two-count* movement, as the raising of the heel takes one count as well as the sinking. The same is also true of the raising and sinking of the toes. Make distinct pauses between the parts of the movement.

4. **Arm.** Right arm forward upward — **fling!** By flinging arms — **change!** Again — **one! Two!** Repeat with eight counts in this time: **one, two — go!** The right arm is flung forward upward to a vertical position over the head. At the command, "**Change!**" the left arm is flung upward while the right is flung downward to the side. The flinging should be done with force and speed, the *arms passing directly forward in front of the body as the movement is made.* (Fig. 38.)

5. **Trunk.** Arms upward, bend, and feet — **close!** An arm exercise is combined with a leg exercise. (See **2** (2), lesson 1, page 116; and **1** (2), lesson 4, page 125.) Trunk twisting to the right — **one! Two!** (See **4**, lesson 15, page 145.) Be sure that *the arms are pulled in at the sides as this exercise is taken.*

6. **Precipitant.** Hands on hips — **place!** Jumping on the toes with alternate foot placing forward and backward, beginning right, with eight counts, in this time: **one, two — go!** (See **5**, lesson 14, page 189.)

7. **Breathing.** Deep breathing with arm raising sideways, palms up — **one! Two!** Again — **one! Two!** (See **7**, lesson 1, page 169.)

LESSON IV

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** With quick changes, hands on hips — **place!** Hands on head — **place!** (See **4**, lesson 3, page 123.)

2. **Head.** Arms forward — **bend!** Feet — **close!** Deep breathing with arm flinging sideways — **one! Two!** Again

— **one! Two!** A breathing and an arm exercise are combined. (See **4**, lesson 7, page 131, also Fig. 23.)

3. **Leg**. Hands on hips, and right foot forward — **place!** Knee bending (heels off the floor) — **one! Two!** Again — **one! Two!** Repeat with eight counts, in this time: **one, two — go!** (See **3**, lesson 8, page 133. The movement is taken in same manner, with the knees turned well out to the sides and the weight evenly divided upon the feet.)

4. **Arm**. Arms forward upward — **fling!** Arm parting — **one! Two!** Repeat with four counts, in this time: **one, two — go! Position!** Both arms are flung forward and upward to a vertical position over the head. (See Fig. 29; also **4**, lesson 12, page 140.) The arms are parted sideways until on a line with the shoulders, and are then raised to the vertical position. *Watch the posture.* At the command "Position!" the arms are brought very quickly from the stretched position overhead down to fundamental position.

5. **Trunk**. *Good gymnastic sitting position. Catch the toes in the desk irons near the floor.* Hands on hips — **place!** Trunk to the right — **bend! Raise!** Same to the left — **one! Two!** The children sit quickly and take gymnastic sitting position. The toes are held firmly against the irons and the bending is taken in same manner as when standing.

6. **Precipitant**. Jumping forward, with one start step, in this time: **one, two, three — go!** Again — **go!** At "**one!**" a step forward is taken with the right foot. At "**two!**" a jump is taken and the landing made with bent knees and raised heels. At "**three!**" the body is brought back to the erect position. (For position of arms, see **6**, lesson 10, page 183.)

7. **Breathing**. West Point breathing — **one! Two!** Again — **one! Two!**

LESSON V

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. Hands on hips — **place!** Right foot backward outward — **place!** Foot — **replace!** Same with the left — **one! Two!** Repeat with four counts in this time: **one, two, three, four — go!** (See **3**, lesson 10, page 137.) The foot is placed backward and outward instead of forward and outward. (Fig. 39.)

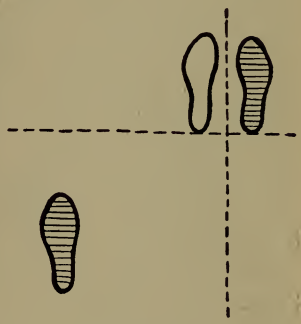


Fig. 39. — Left foot backward, outward — **place!**

2. Head. Hands on hips — **place!** With a deep breath, chest — **raise! Sink!** Hands on head — **place!** Hands on hips — **place!** Again — **one! Two! Three! Four!** The arm movement alternates with the breathing and should be done with *force* and *speed*, making a sharp contrast to the slow breathing movement.

3. Leg. Hands on hips — **place!** Heel raising and knee bending — **one! Two! Three! Four!** Again — **one! Two! Three! Four!**

4. Arm. Arm bending upward and stretching backward — **one! Two!** Arm stretching downward — **one! Two!** Repeat bending and stretching, backward and downward, in this time, **one, two, three, four — go!** The arms are bent as in Fig. 11 and then forcibly stretched backward (Fig. 40). The arms are again bent, and stretched *downward. Watch the head to see that it is not jerked forward.*

5. **Trunk.** Arms sideways, fling, and feet sideways — **place!** (A combination of arm flinging to shoulder level, with a light jump which places the feet four foot-lengths apart. (Trunk forward — **bend!** Turning of the hands — **one! Two!** Again — **one! Two!** Trunk — **raise!** and jump — **position!** (For turning of the hands, see **4** (1), lesson 9, page 135.) Watch the backs, to see that they are *flat* and see that the heads are *up*.

Fig. 40. — Arm stretching backward.

6. **Precipitant.** Jump in place, with side flinging of the arms, making a quarter-turn — **one! Two! Three!** (See **6**, lesson 10, page 137.) The jump is taken in the same manner, except that the arms are flung to shoulder level and a quarter-turn is made while in the air, making the class face the side of the room at the end of the movement. The hands are brought to the sides as the landing is made. Work for *straight backs*, *bent knees*, and *quiet landing on the toes*.

7. **Breathing.** Hands on hips — **place!** Deep breathing with backward bending of head — **one! Two!** Again — **one! Two!**

LESSON VI

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Class, right — **face!** Left — **face!** Right, face, and one side step to the left — **march!** Have the children count as they take these exercises. If the rhythm is poor, give the rhythm before the command, as heretofore.

2. **Head.** Hands on hips, and right foot sideways — **place!** With a deep breath, head backward — **bend! Raise!** Hands and foot — **position!** Same to the left — **one! Two! Three! Four!** This should not be done in rhythm. The foot placing should be *quick*, while breathing is *slow*.

3. **Leg and Arm.** Arms sideways, fling, and right foot sideways — **place!** Hands and foot — **position!** Same to the left — **one! Two!** Repeat with eight counts in this time: **one, two, three, four — go!** (A combination of **4** (1), lesson 2, page 119, and **3** (1), lesson 4, page 125.) *Do not allow the hands to clap at the sides.*

4. **Trunk.** Hands on hips, and feet sideways — **place!** Trunk forward — **bend! Raise!** Hands on head — **place!** Hands on hips — **place!** Again — **one! Two! Three! Four!** The arm movement alternates with the trunk movement, and should be done with speed and force, making a sharp contrast to the slow movement of the trunk bending (a one-count movement).

5. **Precipitant.** Hands in position for running — **place!** Running in place with sixteen counts — **go!** (See **5**, lesson 15, page 145.)

6. **Breathing.** Arms upward — **bend!** Deep breathing, with backward bending of the head — **one! Two!** Again — **one! Two!**

LESSON VII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Class, two steps forward — **march!** Left — **face!** Half-right — **face!** Half-left — **face!** Right — **face!** Class, three steps forward — **march!** In the latter exercise the backward foot is brought up to the forward foot on the fourth count. Have the children count if the rhythm is poor. *Use admonitions*, such as clapping hands, or counting the rhythm at irregular intervals.

2. **Head.** Arms sideways, fling, and right foot sideways — **place!** With a deep breath and turning of the hands, head backward — **bend! Raise!** Hands and foot — **position!** Same with the left — **one! Two! Three! Four!**

3. **Leg.** Arms forward — **bend!** Alternate toe raising, with eight counts, in this time: **one, two, three, four,** beginning right — **go!** (See **3**, lesson 7, page 131.)

4. **Arm.** (1) Arms half-sideways — **bend! Position!** Again — **one! Two!** The arms are raised quickly to shoulder level with forearm flexed so that a right angle is formed. (Fig. 41.)

Admonitions.

Arms shoulder level.
A right angle at the elbow.

(2) Arms upward — **bend!** Arms sideways — **stretch!** Arms — **bend!** Arms downward — **stretch!** Arm bending

and stretching sideways and downward with four counts, in this time: **one, two, three, four — go!** Again with eight counts — **go!** (See **4**, lesson 5, page 175.)

5. Trunk. Hands on hips — **place!** Alternate knee upward bending with eight counts, in this time: **one, two,** beginning right — **go!** (A one-count movement.)

6. Precipitant. Hands on hips — **place!** Jumping on the toes in this time, **one, two** (quick rhythm) — **go!** Ready — **slow!** Class, **halt!** At second command the rhythm is made slower with slight knee bending. There is no halt between changes of rhythm. The rhythm may be changed to quick if desired. (See **4**, lesson 1, page 116, and **5**, lesson 6, page 129.)

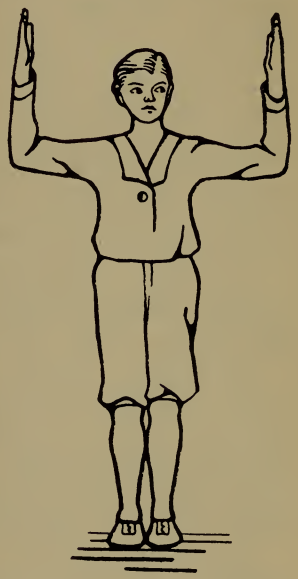


FIG. 41.—Arms half-sideways — **bend!**

7. Breathing. Arms upward — **bend!** Deep breathing, with backward bending of the head — **one! Two!** Again — **one! Two!**

LESSON VIII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. Arms upward, bend, and right foot forward — **place!** Hands and foot — **position!** Repeat with eight counts, alternating right and left, in this time: **one, two, three, four — go!**

2. **Head.** Arms upward, bend, and right foot sideways — **place!** With a deep breath, head backward — **bend! Raise! Position!** Same to the left — **one! Two! Three! Four!**

3. **Leg and Arm.** Hands on hips, place, and heels — **raise!** Heels — **sink!** Hands — **position!** Repeat with six counts, in this time: **one, two, three — go!** (A three-count movement.) (See **3**, lesson 2, page 119.) Make the heel sinking a *slow* movement, and keep hands on hips.

4. **Arm.** Arms forward — **raise!** Arms flinging upward — **one! Two!** Repeat with eight counts, in this time: **one, two, — go!** (See **4**, lesson 11, page 184.)

5. **Trunk.** Arms upward, bend, and feet sideways — **place!** Trunk forward — **bend!** Arms sideways — **stretch! Bend!** Again — **one! Two!** Trunk — **raise!** Hands and feet — **position!** The trunk remains in forward position while the arms are stretched to the side.

Admonitions.

Backs flat.
Elbows in tight.
Shoot the arms out.
Arms at shoulder level.

6. **Precipitant.** Jumping forward with one start step — **go!**

Admonitions.

Swing arms forward as you jump.
Make the landing light.
Look up.
Backs erect.

7. **Breathing.** Deep breathing, with arm circumduction — **one! Two!** Again — **one! Two!** Combine arm movement with deep breathing. (See **4**, lesson 16, page 190.)

LESSON IX

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** (1) With four counts: **one, two, three, four**; left, face, and one side step to the left — **march!** Repeat using right facing, and marching forward with one step. Have the children count as they take these movements.

(2) Arm bending forward with heel raising; with eight counts, in this time: **one, two — go!**

Admonitions. *Pull the elbows in hard.*
Keep together, one, two!

2. **Head.** Arms sideways — **raise!** Deep breathing, with backward bending of head and arm rotation — **one! Two!** Again — **one! Two!** (See **2**, lesson 7, page 131.)

3. **Leg.** Hands on hips and feet sideways — **place!** Knee bending with heels on the floor — **one! Two!** Repeat with eight counts in this time: **one, two — go!** The heels remain on the floor; otherwise the bending is performed as in previous lessons.

4. **Arm.** Arm bending and stretching upward and downward — **one! Two! Three! Four!** Repeat with eight counts, in this time: **one, two, three, four — go!** (See **4**, lesson 10, page 182.)

5. **Trunk.** *Good gymnastic sitting position. Catch the toes in the desk irons near the floor.* Arms sideways — **raise!** Trunk to the right — **bend! Raise!** (Touch the floor with the hand.) Keep the head in line with the body.

6. **Precipitant. Stand!** Hands in position for running — **place!** Running in place, with sixteen counts — **go!**

7. **Breathing.** West Point breathing — **one! Two!** Again — **one! Two!**

LESSON X

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** (1) Arms upward — **bend!** Alternate toe raising, beginning with the right, twelve counts — **go!** (See 3, lesson 7, page 131.)

(2) With quick changes, hands on head — **place!** Arms upward — **bend!** Arms forward — **bend!**

2. **Head.** Arms forward, bend, and right foot sideways — **place!** Head backward — **bend! Raise!** Again — **one! Two! Three! Four!**

3. **Leg.** Hands on hips, and feet sideways — **place!** Right knee — **bend! Stretch!** Same with the left — **one! Two!** Repeat with four counts, in this time: **one, two, three, four — go!** The right knee is bent while the left knee remains straight. *The heels do not move.*

The body is held erect throughout this movement. The return movement of stretching should be finished before the bending of the opposite knee occurs. Make the rhythm definite by giving distinct pauses between the parts of the exercise.

4. **Arm.** Arms forward — **raise!** Swimming movement — **one! Two! Three!** Repeat with twelve counts, in this time: **one, two, three — go!** At "**One!**" the arms are rotated inward, so that the backs of the hands are facing and the arms move to the side. (Fig. 42.) At "**Two!**" the arms are speedily brought to position as seen in the figure, and

without a pause are shot straight forward. The first movement is *slow*, while the last two are very rapid.

5. Trunk. Arms upward, bend, and right foot forward outward — **place!** Trunk forward — **bend! Raise!** Again — **one! Two!** (See **3**, lesson 10, page 137, for foot placing.)

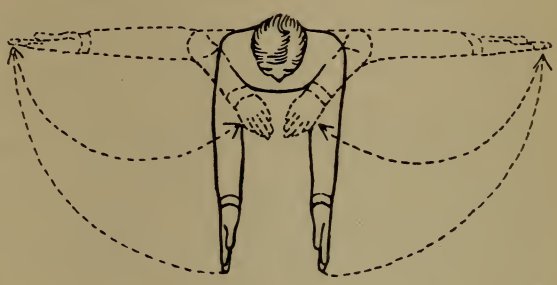


FIG. 42. — Swimming movement.

6. Precipitant. Jump in place, with side flinging of the arms, making a half-turn to the right — **one! Two! Three!** (See **6**, lesson 5, page 223.) (This half-turn is made so that class will face the back of the room at the end of the movement.) Again — **one! Two! Three!** (At the end of this movement the class will face the front of the room.)

7. Breathing. Hands on hips and feet sideways — **place!** Deep breathing with backward bending of head — **one! Two!** Again — **one! Two!**

LESSON XI

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. Arms upward — **bend!** Hands on head, place, and heels — **raise!** Arms upward, bend, and heels — **sink!** Again — **one! Two!** Repeat with eight counts, in this time: **one! two! — go!** (See **3**, lesson 12, page 186; also

Fig. 11.) In the exercise in this lesson the arms are bent upward as the heels sink.

2. **Head.** Arms sideways — **raise!** With a deep breath, head backward — **bend! Raise!** Arms — **bend! Stretch!** Again — **one! Two! Three! Four!** Arm bending and stretching sideways alternates with breathing.

3. **Leg and Arm.** Arm flinging forward with quick knee-bending — **one! Two!** Again — **one! Two!** Repeat with eight counts, in this time: **one, two — go!** An arm and a leg exercise combined. (See **4**, lesson 14, page 143; also **3**, lesson 8, page 133.)

4. **Trunk.** Hands on hips — **place!** Alternate leg flinging sideways, with eight counts, beginning right, in this time; **one, two — go!** (Same as **4**, lesson 13, page 141, except that the leg flinging alternates.)

5. **Precipitant.** Hands on hips — **place!** Jumping on the toes, in quick time — **go!** Ready — **slow! Stop!**

6. **Breathing.** Arm raising sideways with chest raising — **one! Two!** Again — **one! Two!** A deep breath is taken as the chest is raised.

LESSON XII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** (1) Class, half-left — **face!** Half-right — **face!** Right — **face!** Left — **face!** Have the pupils use their own rhythm; if the rhythm is poor, have them count.

(2) Hands on hips — **place!** Touch step, forward and sideways, with eight counts, in this time: **one, two, three, four — go!** (See **1**, lesson 14, page 186.) This is a com-

bination of the side and forward toe touching, and takes four counts, thus: forward, **one**; back to position, **two**; side, **three**; back, **four**. Alternate, right and left.

2. Head. Hands on hips — **place!** Head to the right — **bend! Raise!** Same to the left — **one! Two!** Again — **one! Two! Three! Four!** The head is bent to the side while the rest of the body remains erect. On the return movement the head is brought to the erect position.

Fig. 43. — Kneeling.

3. (1) **Leg.** Hands on hips — **place!** Kneeling on right knee — **one!** Standing — **two!** Repeat with left — **three! Four!** Again — **one! Two! Three! Four!** The body is kept erect and the children kneel on the right knee. (Fig. 43.) On the return movement the body assumes the erect position. The children should be warned to kneel lightly so that there will be no danger of injury to the knee joint.

(2) Hands on hips, and feet sideways — **place!** Right knee — **bend!** Left knee — **bend!** Alternate knee bending with eight counts, in this time: **one, two — go!** (See **3**, lesson 10, page 230.) In lesson 10, two counts are allowed

for the bending and stretching, while in this movement one knee is bent while the opposite one is stretched. See that the body *does not pause* in the erect position.

4. **Arm**. Arms forward — **fling!** Sideways — **fling!** (Palms down.) Downward — **sink!** Again — **one! Two! Three!** Repeat with twelve counts, in this time: **one, two, three — go!** The arms are raised to forward position. (Fig. 31.) The arms are then flung to the sides (Fig. 13), and finally brought to the fundamental position.

5. **Trunk**. Hands on hips, and feet sideways — **place!** Trunk forward downward — **bend! Raise!** Again — **one! Two!** (See **5**, lesson 5, page 175.)

6. **Precipitant**. Jumping on toes, with foot placing sideways and together, and side flinging of the arms — **one! Two!** Repeat with twelve counts, in this time: **one, two — go!** The arms are raised to shoulder level as the feet are placed apart, and returned to fundamental position on the return jump. (See **6**, lesson 5, page 128.)

7. **Breathing**. Arm circumduction, with deep breathing — **one! Two!** Again — **one! Two!**

LESSON XIII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order**. Hands on hips, and right foot forward outward — **place!** Hands and foot — **position!** Repeat with eight counts, alternating right and left, in this time: **one, two, three, four — go!** (See **3**, lesson 10, page 137.)

2. **Head**. Hands on hips, place, and feet — **close!**

Deep breathing with backward bending of head — **one! Two!** Again — **one! Two!**

3. **Leg and Arm.** Arms forward — **raise!** Arm flinging sideways, with heel raising — **one! Two!** Again — **one! Two!** Repeat with eight counts, in this time: **one, two — go!** The arms are flung sideways, as the heels are raised. On the return movement the heels are lowered and the arms returned to forward position.

Admonitions. *Backs flat.*
Arms shoulder level.

4. **Trunk.** Hands on hips, and feet sideways — **place!** Trunk bending to the right — **one! Two!** Same to the left — **one! Two!**

5. **Precipitant.** Hands in position for running — **place!** Running in place with sixteen counts — **go!**

6. **Breathing.** West Point breathing — **one! Two!** Again — **one! Two!**

LESSON XIV

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Arms forward, bend, and heels — **raise!** Hands and feet — **position!** Again — **one! Two!** Repeat with twelve counts, in this time: **one, two — go!** (See **3**, lesson 9, page 181.)

2. **Head.** Arms upward — **bend!** Head to the right — **twist!** With a deep breath, head backward — **bend! Raise!** Forward — **twist!** Same to the left — **one! Two! Three! Four!** (See **2**, lesson 12, page 140. Add Breathing.)

3. **Leg and Arm.** Arms upward, bend, and right foot sideways — **place!** Arms sideways stretch, and knees bend — **one! Two!** Arms bend, and knees — **stretch!** Hands and foot — **position!** Repeat with eight counts, in this time: **one, two, three, four,** alternating right and left — **go!** The arms are stretched to the side, and at the same time the knees are bent (heels on floor). On the return movement the knees are stretched, the arms are bent, and the hands and foot are brought to position. (Fig. 11.)

4. **Trunk.** (1) Hands on hips — **place!** Alternate knee bending upward, with eight counts, in this time beginning right: **one, two — go!**

(2) Hands on hips, and feet sideways — **place!** Trunk bending forward downward — **one! Two!** Again — **one! Two!** (See 4 (1), lesson 14, page 188.)

5. **Precipitant.** Hands on hips, place, and feet — **close!** Jumping on the toes with alternate foot placing, forward and backward, beginning right, with eight counts — **go!** (Same as 5, lesson 14, page 188, except that the feet are in the *closed* position at the start.) On the halt, the inner borders of the feet should be together, which necessitates the command: Hands and feet — **position!**

6. **Breathing.** Arm raising forward, with deep breathing — **one! Two!** Again — **one! Two!**

LESSON XV

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Arms sideways, fling, and right foot sideways — **place!** Hands and foot — **position!** Same left — **one!**

Two! Repeat with eight counts, in this time: **one, two, three, four**, alternating right and left — **go!**

2. **Head.** Hands on head and feet — **close!** Deep breathing, with backward bending of head — **one! Two!** Again — **one! Two!**

3. **Leg.** Hands on hips — **place!** Prepare for jump, in this time: **one, two, three, four — go!** (See **3**, lesson 8, page 133.) The rhythm should be irregular. In the first two movements, heel raising and knee bending are *speedy*, while knee stretching and heel sinking are *slow*.

4. **Arm.** Arm bending upward, stretching backward and sideways, with eight counts, in this time: **one, two, three, four — go!** (Arm bent upward, before stretching sideways.)

5. **Trunk.** *Good gymnastic sitting position! Catch the feet in the desk irons near the floor.* Hands on hips — **place!** Trunk twisting to the right — **one! Two!** Same to the left — **three! Four!** The twisting is performed as before, except that the children are seated as described in **5**, lesson 4, page 221.

6. **Precipitant.** Running to "touch the branches."

7. **Breathing.** West Point breathing — **one! Two!** Again — **one! Two!**

LESSON XVI

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Class, forward — **march!** Class, **halt!** Left — **face!** Right — **face!** Half-left — **face!** Half-right — **face!**

2. **Head.** Arms forward, bend, and feet sideways — **place!** Deep breathing with arm flinging sideways — **one! Two!** Again — **one! Two!** A deep breath is taken as the arms are flung to the sides.

3. **Leg and Arm.** Hands on hips and right foot sideways — **place!** Knees — **bend! Stretch!** Hands and foot — **position!** Again, with left — **one! Two! Three! Four!** Repeat with eight counts in this time: **one, two, three, four — go!** (Combination of **3**, lesson 16, page 147, and **3**, lesson 8, page 133.)

4. **Trunk.** Arms half-sideways, bend, and feet sideways — **place!** Trunk forward — **bend! Raise!** Arms sideways — **fling! Bend!** Again — **one! Two! Three! Four!** The arm flinging alternates with forward bending of the trunk.

5. **Precipitant.** Jump forward with two start steps in this time: **one, two, three, four — go!** Two steps precede the jump instead of one.

6. **Breathing.** Arms upward, bend, and feet sideways — **place!** Deep breathing with slow arm stretching sideways — **one! Two!** Breathing is combined with the arm movement. (See **4**, lesson 2, page 171.) The arms are stretched *sideways* instead of upward as in lesson 2.

FIFTH GRADE

GAMES

GOING TO JERUSALEM

Active.
Gymnasium or schoolroom.
10–60 players.

Gymnasium. A circle of stools is arranged with one fewer than the number of players. An extra stool is placed in the center of the circle on which one of the players stands,

while the other players walk or skip about the outside of the circle, as a march is played. When the march stops, all of the players, including the one who is "it", run for the stools and try to sit down. The one who is left without a stool is "it" for the next game, and must go and stand on the stool in the center. The music begins again, and the game goes on as before.

The pianist should play and stop at varying intervals so the players will be kept on the alert.

Schoolroom. Certain seats may be marked in which the children may not sit. Seats are added to this number each time, until there is but one unmarked seat. The pupils march up and down the aisles as they play the game. The last player left is the winner of the game. If there is no piano, the teacher may clap her hands or blow a whistle as a signal to stop marching.

SCHOOLROOM DODGE BALL

Ball game. Active.
10–50 players.
Gas ball or volley ball.

The object of the game is the same as in Dodge Ball I (see page 197), and the manner of playing it also the same. The players are divided into two groups; one forms a circle about the outside of the room, while the second group scatters about inside the circle among the seats. The seats should be turned up so the pupils may dodge in and out among them. A ball on the fly is the only throw that counts. That is, a ball hitting a desk or the floor and then bounding over and hitting a player does not put that player out. The last player to remain in the circle is the winner, as in Dodge Ball I.

LAST MAN

Active.
Schoolroom.
10–60 players.

This game closely resembles Three Deep. The players remain seated, with the exception of one who is chosen to be the runner and another to be the chaser.

The game starts with the runner and the chaser some distance from each other. The chaser tries to catch the runner. Should he succeed, they exchange places, and the runner becomes the chaser and tries to tag the runner. The runner may save himself by standing at the rear of any one of the rows and shouting "Last man!" This means that the pupil in the front of that row is now the runner. As soon as both runner and chaser are out of the aisle, the pupils move forward one seat and leave a place in the rear for the last man. The runner is not safe unless he calls "Last man!" All pupils must be on the alert and watch to see when the runner will call "Last man."

As in all running games in the schoolroom, the pupils who are seated must keep their feet out of the aisles.

GERMAN BAT BALL

Ball game. Active.
Playground or gymnasium.
8–40 players.
Basket ball or volley ball.

The size of the field depends on the number of players. The average size is about fifty feet long and thirty feet wide. The ground is divided so that one fourth of it at the end is used for the batters and the remaining three fourths for the fielders. On the batters' side, about three or four feet back

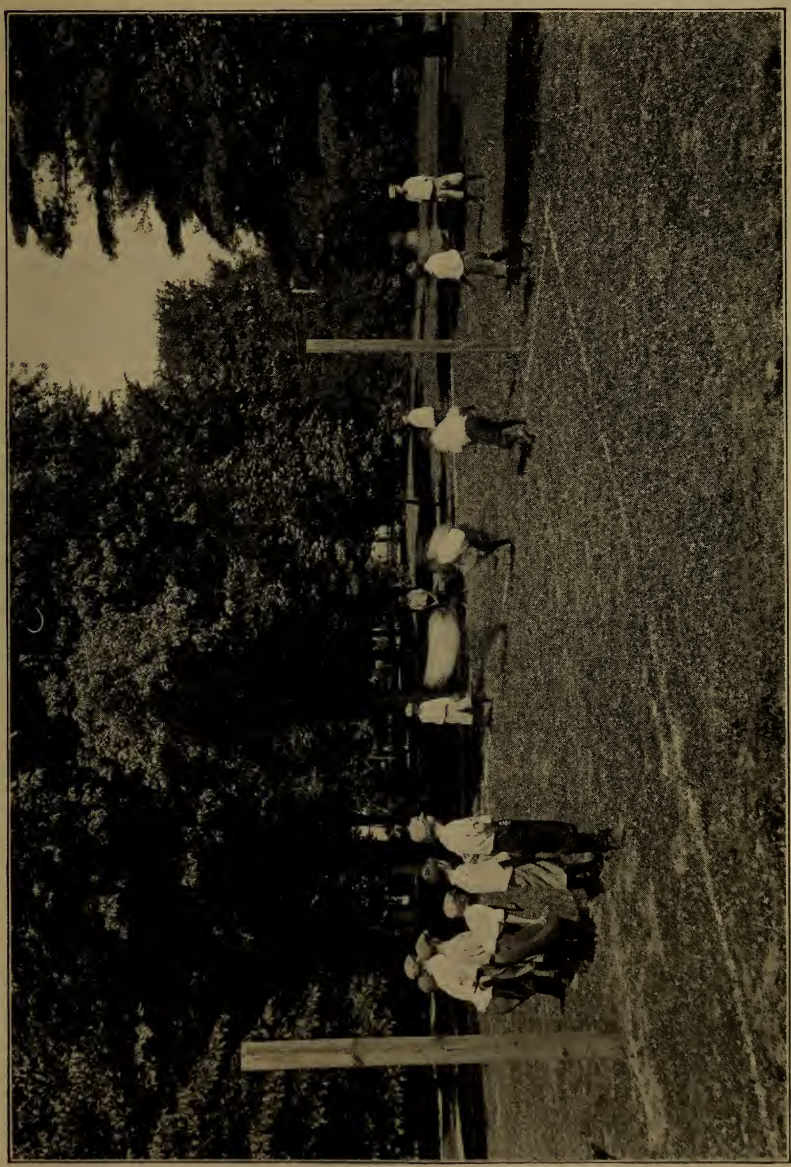


Fig. 44. — German Bat Ball.

of the dividing line, a batting line is drawn. Near the center and back of the larger territory, there should be a tree or a post of some sort around which the batters can run.

The players are divided into two teams, A's and B's. The game starts with the A's batting, lined up beside the batting line. The B's are scattered about the larger division, not nearer than five feet to the post (Fig. 44).

The batters try to bat the ball across the division line, and run through the enemy's territory from right to left, around the post and back home. The team fielding catches the ball and tries to hit the player who is running. If the runner is hit, he is out.

Rules. Number one of Team A stands on the batting line, bats the ball and runs around the post as described above. A member of Team B catches the ball, or, if he cannot catch, he picks it up; if he is near the runner, he throws it and tries to hit him. If he is not near the runner, the ball should be rapidly passed to a player who is, and the ball then thrown at the runner. The player who throws the ball may not hold it longer than three seconds, neither may he step with the ball. The runner may dodge the ball in any manner as long as he stays within the boundaries. Should the batter fail to get the ball over the line on the first serve, he has a second serve. If he fails on the second serve, he loses his turn and does not bat again until all on his side have batted. If a runner is hit, he is out for that inning, and no score is made by either side. Three men out constitute an inning, and then the sides change — the A's become fielders and the B's batters. The number of innings to be played should be decided upon at the beginning of the game.

Score. If a run is made by a batter (if he returns home without being hit), one point is scored for his side. Should a fielder walk with the ball, or hold it more than three seconds,

a point is given to the batting side for each foul thus made. The only side scoring is the batting side.

DUMB-BELL TAG

Active.
Playground, gymnasium, or schoolroom.
6–40 players.
Dumb bell.

Playground or gymnasium. The players are scattered about over the ground, with one player who is "it" in the center. The players pass a dumb-bell from one to the other, while the one who is "it" tries to tag the player who has the bell. Should he succeed in doing this, the one tagged becomes "it".

The players may move about freely, and may make the game most interesting by appearing to pass the dumb-bell in one direction and suddenly handing it in some other.

Schoolroom. The pupils stand, or remain seated.

BEAN-BAG PASS

Quiet.
Playground, gymnasium, or schoolroom.
10–50 players.
Bean-bag — ball.

Playground or gymnasium. The players are divided into two teams. Each team is divided into two lines which stand facing each other. In each team, the players are given odd numbers in one line and even numbers in the other line. Number One in each team has a bean-bag which is placed on the floor in front of him. At a signal, Number One picks up the bag and throws it across to Number Two of his team. Number Two throws it to Number Three and so on down the

line in zigzag fashion. When the bag reaches the end of the line it is immediately passed back again in reverse manner until Number One again has it. As soon as Number One receives it, he holds it over his head in order that the teacher may know which team first has the bag returned.

The team which gets the bag back to Number One first scores one point. The number of points necessary to win the game may be decided upon before starting to play. Two bags may be used instead of one. As soon as Number One has passed the first bag he picks up the second one and passes it on down the line. The players at the end of the line must have received both bags before any may be started back to Number One.

Balls may be used instead of bean-bags, when playing out of doors or in the gymnasium.

Schoolroom. Arrange the teams so there is one row of seats between the two lines of each team. Use bean-bags instead of balls.

BASTE THE BEAR

Active.
Playground or gymnasium.
10–40 players.

Two players are chosen. One is to be the bear who sits on a stool in the center; the second is to be the keeper who must guard the bear. The remaining players form a circle about the bear and his keeper. The keeper must either keep hold of the bear's hand or stay within a small circle drawn about the bear. The players try to attack (baste) the bear without being tagged. They may do this only when the keeper calls, "My bear is free". If they tag the bear when this is not called, the player becomes the bear, the bear becomes the keeper, and the keeper returns to the circle.

If the bear or the keeper should tag a player, the exchange described above is also made.

The keeper tries to protect the bear by dodging about and keeping the players away.

SCHOOLROOM CATCH BALL

Active.
Schoolroom.
10–40 players.
Volley ball.

The class is divided into two teams, A and B. These stand on opposite sides of the room, with two rows of desks between them (neutral territory).

The game is started by the teacher who throws the ball up between the two captains; these stand in neutral territory, each facing his own goal. The teacher blows the whistle when the ball is at its highest point in the air. The captains try to catch the ball or to bat it over into their own territory. The captain succeeding in this has first chance to throw the ball. He does this from his own territory and at a signal from the teacher.

Each team tries to throw the ball so that it will land on the opponents' side.

Score. Each ball thrown by a team and landing on the opponents' side, either floor or desk, counts one point for the throwing side. A caught ball does not count for the side catching it.

Fouls. Any foul counts one point against the side making the foul. (1) Throwing ball into neutral territory; (2) Slugging the ball; (3) Throwing with two hands.

Time. The game may be played in halves of from three to ten minutes according to the time at the teacher's disposal.

DODGE BALL II

Active.
Playground or gymnasium.
10–60 players.
Basket ball or volley ball.

A circle is marked on the ground about thirty to forty feet in diameter.

Any number of players is divided into two teams. One team stands around the circle. The other scatters about inside the circle.

The circle team tries to hit the members of the central team, who constantly try to avoid the ball. Any one hit immediately steps outside of the circle and is out of the game. The members of the center team do not retaliate by throwing the ball back at the other team. The center team is the only side that scores, with one exception, explained under *Score*.

The game is opened by the captain of the circle team. The teacher blows the whistle and the captain throws the ball to the center and tries to hit a member of the center team. The whistle is blown each time a player is hit, and again for the play to be resumed.

Rules. A player of the circle team must be outside the circumference of the circle before he throws the ball. Otherwise his throw, should he hit a player, does not count. If the ball remains in the circle, a player may run in and get it, but must immediately run outside the circle. The center players simply try to dodge the ball in any manner as long as they stay inside the circle.

If a ball hits two persons, the second person hit is not out.

Score. The game is played in halves of from five to ten minutes. At the end of the first half the teams exchange

places, the team outside going into the center, and the center team playing outside the circle.

A point is scored for each man in the circle at the end of the half. The team having the greatest number of points at the end of the game is the winner.

The circle players score a point if a hit player does not immediately leave the center of the circle when whistle is blown for him to leave.

The ball should be passed rapidly among several players who throw it at the center players when it is least expected.

CATCH A FISH

Active.
Playground or gymnasium.
10–60 players.

The ground is marked off with a goal at either end, one for the fish, the other for the net. The players are evenly divided into two groups.

At a signal the players exchange goals. The players who form the net join hands, run forward, and try to encircle as many fish as possible. The fish are not caught until the net is closed (the end players join hands). All players who are caught must assist that side. The groups go back to their goals and continue the game, each becoming alternately a net and then the fish, until one side has caught all the players.

Note. The following games which have been previously played may be repeated with pleasure.

Dodge Ball I. (See page 197.)

Tag. (See page 101.)

FIFTH GRADE

RHYTHMIC PLAYS

SELLENGER'S ROUND

(English)

Formation. Single circle, joining hands.

I. Measures 1–8. Eight running steps to the left, two steps to a measure. Repeat to the right. The running step is performed with considerable bending of the knees.

II. Measures 9–12. Drop hands and advance toward the center with four running steps, hands swinging carelessly at the sides. Retire to place with four running steps.

Measures 13–16. Join hands, repeat, advancing to the center with arms held diagonally forward and upward (Fig. 45). Retire to place with four running steps, bending the body forward and lowering arms.

Measures 17–18. Partners face. Balance to partners as follows: Step toward center of circle with slight knee bending, bring outside foot to inside foot, raise and sink heels. Repeat, stepping toward outside of circle.

Measures 19–20. Turn single. Turn toward the inside of the circle with four running steps (good bending of knees on the turn), and face the front.

III. Measures 1–8. Repeat I, above.

Measures 9–12. Break the circle and form two lines while advancing with four running steps. Retire, arms swinging carelessly at the side.

IV. Measures 13–16. Join hands and advance with raised arms. Retire with arms lowered.

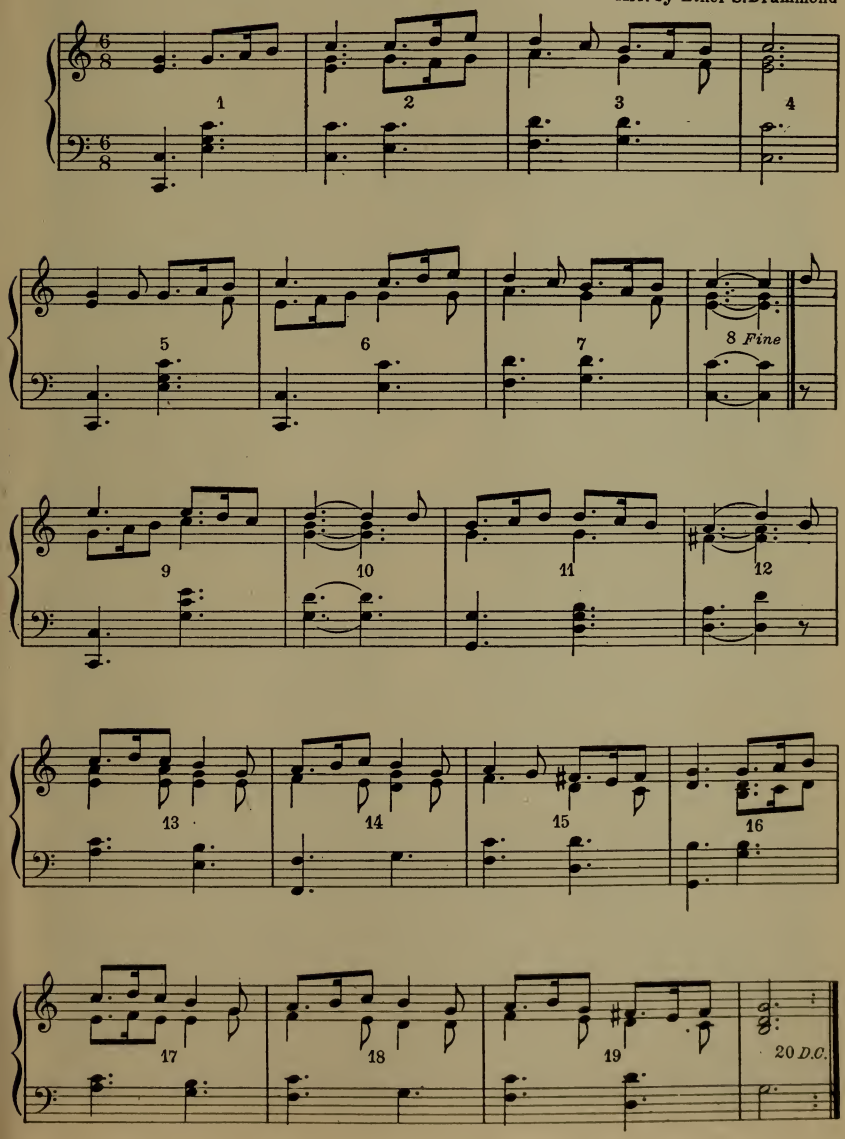
Measure 17–20. Balance to partners and turn single.

Measures 1–8. Finish with I.

Sellenger's Round

Old English

Arr. by Ethel S. Drummond



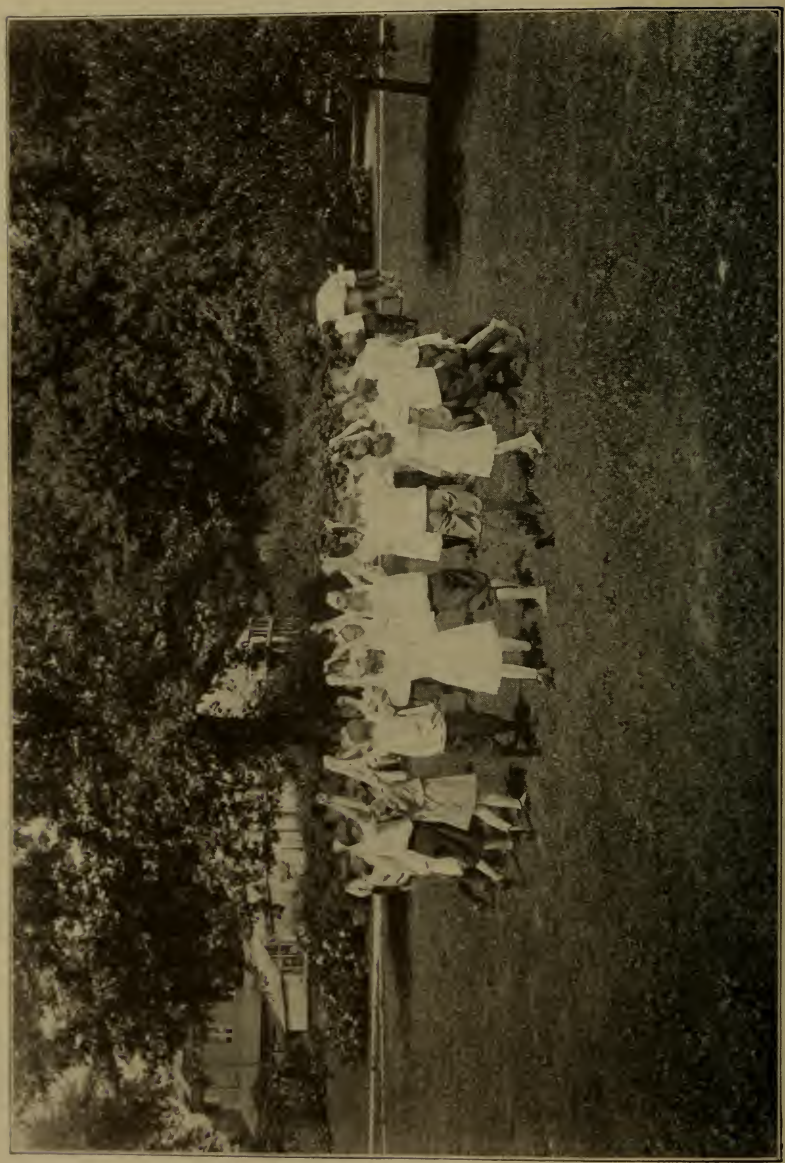
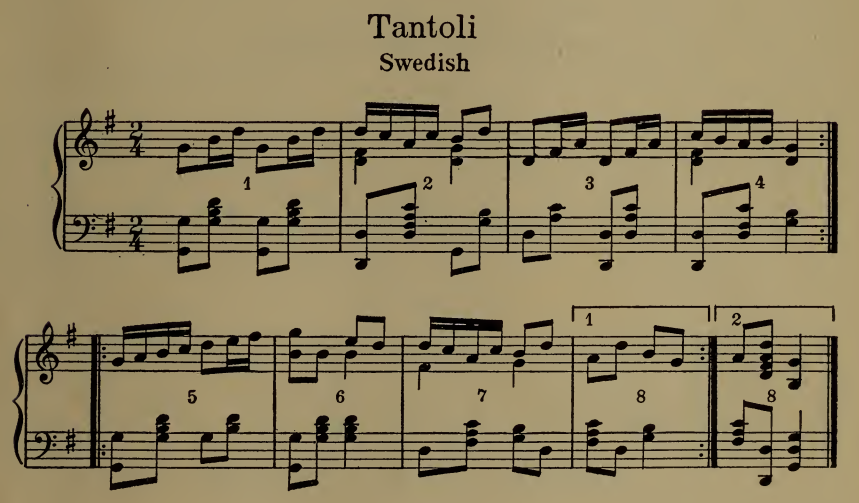


Fig. 45. — Sellenger's Round.

TANTOLI

(Swedish)

Formation. A double circle, partners facing forward with inside hands joined. Boys place their hands on their hips, while the girls take hold of their skirts.



I. Measure 1. Place outside heel forward, with toe up, allowing the body to incline backward. Place the toe of the outside foot backward, and incline the body forward.

Measure 2. Starting with the outside foot, take three short running steps forward.

If desired, the finished polka step may be used, instead of the running step. (See I, Clap Dance, page 257.)

Measures 3–4. Repeat the above movements, starting with the inside foot.

Measures 1–4. Repeat the entire movement, starting with the outside foot.

II. Measures 5–8. Same as in Bleking, II, page 253.

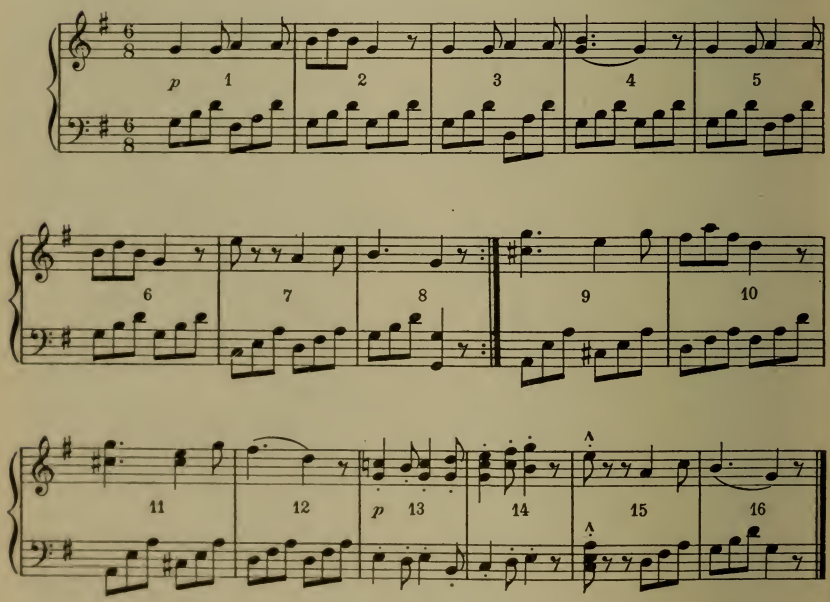
POP GOES THE WEASEL

Formation. Double circle. Partners facing, inside hands joined. Outside hands on hips. Boys on the inside of the circle.

Boy's part is described; girl's, counterpart.

Pop Goes The Weasel

Arr. by Fannie Robertson



I. Measures 1–2. Step to the left in line of direction, and make a peasant curtsey, bending the body to the left. (See Trixie Polka, page 201.) Repeat to the right.

Measures 3–4. Four slides to the side, around the circle, starting with the left foot (in line of direction).

Measures 5–6. Face forward. Take four walking steps

forward, starting with the right (inside) foot, and face partner at the end.

Measures 7–8. Girl steps to the side on left (inside) foot and turns under boy's hand. Boy does not release grasp.

Measures 1–8. Repeat from the beginning.

II. Measures 9–16. Join hands; arms raised to shoulder level. Two step to the end of the strain thus: Boy goes backward, and girl goes forward; slide backward on the left foot, bring the right up to it, and slide on the left; repeat, sliding on the right. This should be practiced forward in circle formation about the room, then practiced backward. Later put couples together.

Repeat the play from the beginning.

BLEKING

(Swedish)

Formation. Partners stand in a single circle, facing each other.

Boy's part is described; girl's, counterpart.

I. Measure 1. Spring, and place the right heel forward. (For position of the feet see Fig. 78.) Swing the right arm forward in front of partner's shoulder; at the same time swing left arm back. Then change arms and feet.

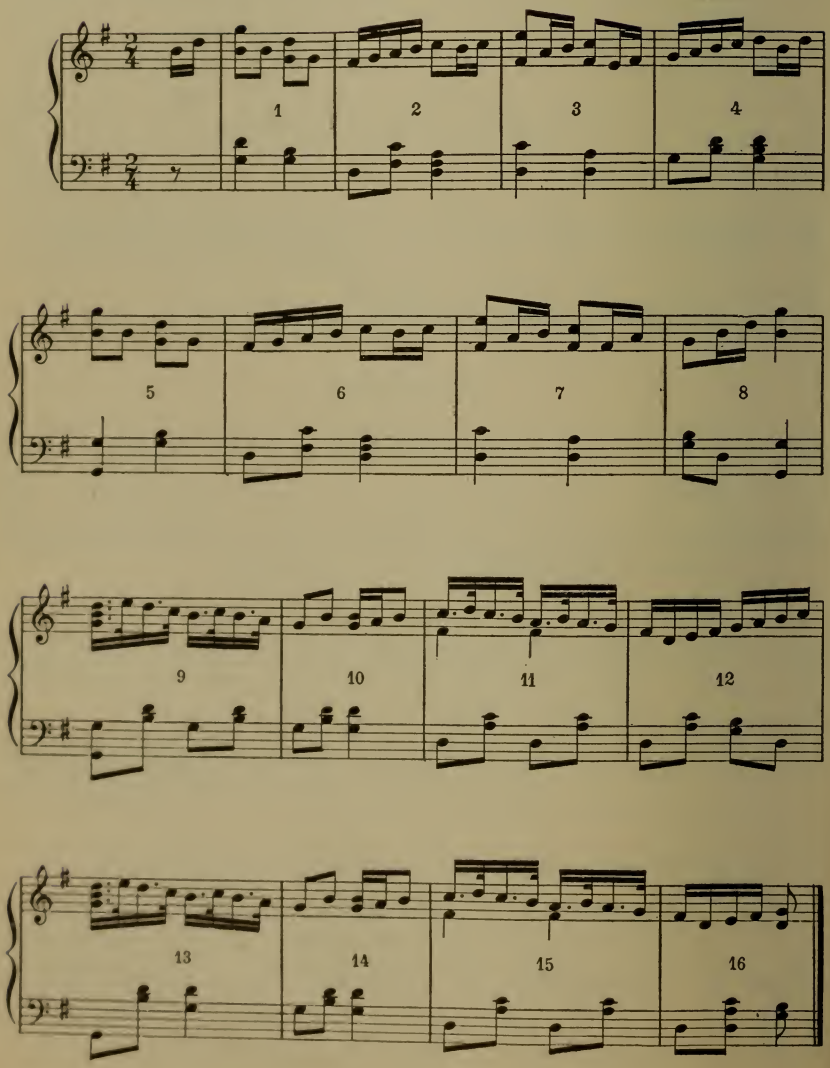
Measure 2. Make three quick changes of arms and feet.

Measures 3–4. Repeat above movements, starting with the left foot.

Measures 5–8. Repeat the entire movement.

II. Measures 9–16. Partners join both hands and take sixteen hop waltz steps around the circle. Step on the right foot, sway the body to the right, and hop; step on the left, sway the body to the left, and hop (one measure). The arms are pumped up and down as this step is taken.

Bleking
Swedish



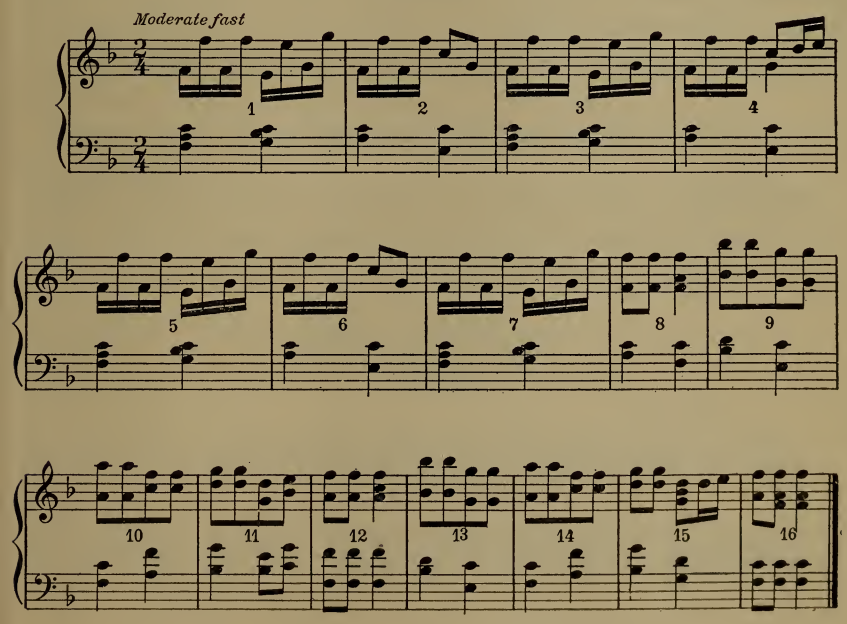
The players may take this step in place without turning, or they may advance (boys going backward and girls forward) two steps, and then turn.

FINNISH REEL

Formation. Two rows, with partners facing. The boys stand in one row and the girls in the other. The hands are placed on the hips.

Finnish Reel

Finnish



I. Measure 1. Hop on the right foot; at the same time touch the toe of the left foot to the floor with the heel raised. The toe is turned in. Hop on the right foot and touch the left heel to the floor. The foot is turned out.

Measure 2. Spring to the left foot and touch the right toe to the floor with toe turned in. Hop on the left foot, and touch the right heel to the floor with foot turned out.

Measures 3–8. Repeat above step, alternating right and left.

II. Measures 9–10. All step forward with the left foot, stamp the right foot, and bring the feet together. Repeat, stepping back on the right and stamp the left.

Measures 11–12. Repeat step, forward and back.

Measures 13–14. Take four running steps forward to partner's place. Turn and face partner on the fourth step. Pass partner on the right.

Measures 15–16. Repeat, returning to own place.

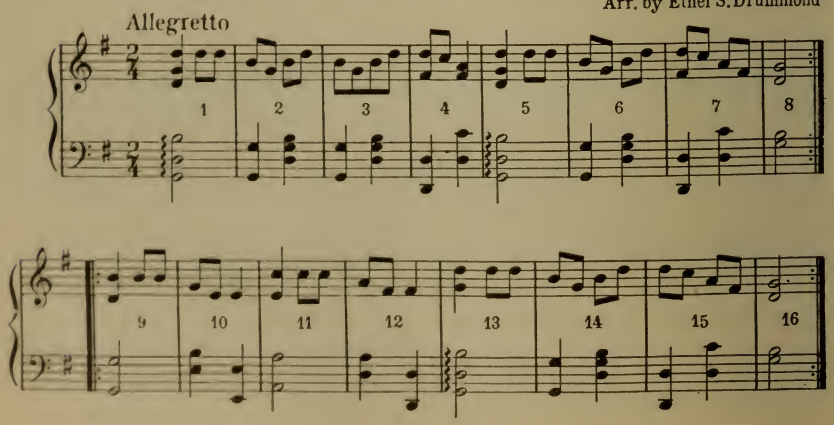
THE CRESTED HEN

Formation. This is done in groups of threes, each consisting of one boy and two girls, or two boys and one girl. The groups stand in circle formation.

The Crested Hen

Swedish

Arr. by Ethel S. Drummond



I. Measures 1–8. The players join hands and dance around to the left as follows: Step forward on the left foot, hop, and swing the right foot forward. The players all lean away from the center of the circle. A stamp is taken on the first note of the first measure.

Measures 1–8. Repeat the same step to the right. Jump up in the air on the first note of the first measure, come down on both feet, and repeat step hop to the right.

II. Measures 9–10. The girls drop their joined hands, place the free hands on hips, and form a straight line. The boy at no time breaks his grasp. The players continue the step, hopping in place while the girl on the right bends forward and does step hop under the archway formed by the raised arms of the boy and the left girl.

Measures 11–12. The boy follows the girl, turning under his own arms.

Measures 13–14. The left girl turns under the archway formed by the boy and the right girl.

Measures 15–16. The boy follows.

Measures 9–16. Repeat the step.

Repeat the play from the beginning.

CLAP DANCE

(Klappdans)

Formation. A double circle, partners facing forward with inside hands joined. The boy stands on the inside of the circle. Both place outside hands on hips.

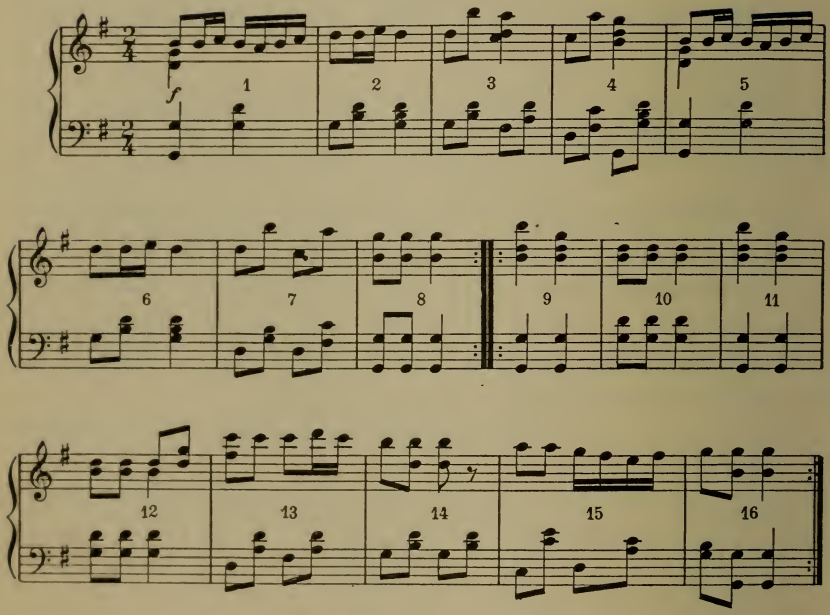
I. Measure 1. Both start with the outside foot and polka step forward, turning slightly toward each other, at the same time swinging the arms backward and upward.

The polka step is performed as follows: Hop on the right (left) foot, place the left (right) foot forward, transferring

Clap Dance

Klappdans

Swedish



weight to it; bring right (left) foot up to the left (right), transfer the weight onto it, and step forward on the left (right).

Measure 2. With inside foot (right), polka step forward, turning slightly away from partner; at the same time swing the arms forward and somewhat upward.

Measures 3–8. Repeat the polka step around the circle, swinging the arms forward and backward.

Measures 1–2. Partners do the heel and toe polka as described in I, Tantoli.

Measures 3–8. Repeat heel and toe polka around the circle. At the end of the step, partners release hands and face each other.

II. Measure 9. Partners bow to each other; the boy keeps his hands on his hips and bends forward from the waist. The girl makes peasant curtsey: touches left foot behind right heel, bends both knees, then stands erect.

Measure 10. Each player claps own hands three times.

Measures 11–12. Same as measures 9–10.

Measure 13. Partners clap right hands together, then clap own hands together.

Measure 14. Partners clap left hands together, then clap own hands together.

Measure 15. Partners make a complete turn to the left and face each other.

Measure 16. Partners place hands on hips and make three stamps in place, starting with the right foot.

Measures 9–12. Same as before.

Measure 13. Partners each place right elbow on back of left hand and shake the forefinger three times.

Measure 14. Repeat, shaking the left forefinger.

Measure 15. Same as before.

Measure 16. Partners place hands on hips, take three stamps as before, starting with the right foot.

If desired, partners may be changed at the end of the sixteenth measure by having the boy step back and take the girl behind him for a new partner.

SIXTH GRADE

GYMNASTICS

LESSON I

All exercises written for the right side should be given the same number of times on both sides.

Each movement should be finished, and the body brought back to the correct fundamental standing position before the next exercise is given.

Aims. Educational, corrective, and hygienic aims should be apparent in every gymnastic lesson. Educational effect is secured in mental alertness and in prompt response to command. Corrective effect is sought by stimulation of good habits of posture. Hygienic effect is produced by deepened breathing and quickened circulation.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand !

1. **Order**. Left — **face!** Right about — **face!** Half-left — **face!** Give the commands at irregular intervals and keep the pupils alert. (See **1** (2), lesson 14, page 143; also **1**, lesson 8, page 133; and **1**, lesson 1, page 216.) The children should have acquired *form* and *speed*, so that it will probably be unnecessary to precede the commands with admonitions as to rhythm. (Fig. 24.)

2. **Head**. Arms sideways — **raise!** Deep breathing with turning of the palms — **one! Two!** Again— **one! Two!**

A deep breath is taken at the same time that the palms are rotated upward. (See **2** (2), lesson 3, page 123; also **2**, lesson 7, page 131; also Fig. 13.)

3. Leg and Arm. Arms forward — **raise!** Arm parting, with quick knee bending (heels off floor) — **one! Two!** Repeat with eight counts, in this time: **one, two — go!** (See **4**, lesson 14, page 143.)

4. Trunk. Hands on hips — **place!** Stooping, touching finger tips to the floor — **one! Two!** Repeat with eight counts, in this time: **one! two! — go!** (See **4**, lesson 1, page 169.)

5. Precipitant. Hands on hips — **place!** Jumping on the toes, with alternate foot placing forward and backward, with eight counts, beginning right — **go!** (See **5**, lesson 14, page 188.)

6. Breathing. West Point breathing — **one! Two!** Again — **one! Two!** (See **7**, lesson 4, page 125.)

LESSON II

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. Arms upward — **bend!** Heels raise and arms downward — **stretch!** Heels sink and arms — **bend!** Again — **one! Two!** Repeat with eight counts, in this time: **one, two — go!** On the eighth count the arms are *bent* and heels are lowered. Be sure to bring the arms down to fundamental position with the quick, crisp command "**Position!**" at the end of the movement. (See Fig. 11; also **4**, lesson 4, page 125; and **3**, lesson 2, page 119.)

2. **Head**. Hands on head, and feet sideways — **place!** This is a combination of **4** (2), lesson 6, page 129, and **3** (1), lesson 1, page 116.) With a deep breath, head backward — **bend! Raise!** Arms sideways — **fling!** (See Fig. 13.) Hands on head — **place!** Again — **one! Two! Three! Four!** The arm flinging alternates with the breathing. The arm flinging is *quick* while the breathing is *slow*.

3. **Leg**. Hands on hips — **place !** Heels — **raise !** Knees — **bend! Stretch!** Heels — **sink!** Again — **one! Two! Three! Four!** Repeat with twelve counts, in this time: **one, two, three, four,** ready — **go!** (See **3**, lesson 8, page 133; and **3**, lesson 8, page 180.) *Use admonitions.*

4. **Arms**. Arms half-sideways — **bend!** (See **4** (1), lesson 7, page 226.) Arms, slowly, upward — **stretch! Bend!** Again — **one! Two!** This is a pushing movement. The bending is *quick*. (See Fig. 41; also **4**, lesson 6, page 177.)

5. **Trunk**. Arms upward, bend, and feet sideways — **place!** (See **2** (1), and **3** (1), lesson 1, page 116.) Trunk forward — **bend!** Head to the left — **twist!** To the right — **twist!** Same to the left — **one! Two!** Again — **one! Two! Three! Four!** Trunk — **raise!** Jump — **position!** (See **5**, lesson 4, page 125, and **2**, lesson 12, page 140.)

6. **Precipitant**. Class, mark time — **mark!** Running in place — **go!** Class, **halt!** (See **5**, lesson 3, page 123; also **6**, lesson 15, page 145.) As soon as "**Go!**" is given, the pupils run lightly on the toes, *pulling the knees well up*. Two counts are used for the halt, and the children run in place, bringing the feet together on the second count.

Admonition.

Head erect; mouth closed.

7. **Breathing**. Arm raising sideways with deep breathing — **one! Two!** Again — **one! Two!** (See **2**, lesson 5, page 128.)

LESSON III

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order**. Right, face, and one side step to the left — **march!** Right, face, and one step backward — **march!** Left, about, face, and one step forward — **march!** (See **1**, lesson 5, page 128; also **1** (2), lesson 2, page 217.)

2. **Head**. Arms forward — **bend!** (See **4**, lesson 2, page 119.) Deep breathing with backward bending of the head — **one! Two!** Again — **one! Two!** Watch the position of the arms, and see that the hands are pulled well apart.

3. **Leg and Arm**. Arms upward, bend, and right foot sideways — **place!** Arms sideways, stretch, and heels — **raise!** Arms bend, and heels — **sink!** Hands and foot — **position!** Same with the left — **one! Two! Three! Four!** Repeat with eight counts, alternating right and left, in this time: **one, two, three, four — go!** The arms are quickly bent, as the foot is placed two foot-lengths to the side. (See **3**, lesson 4, page 126.) The arms are stretched sideways (Fig. 13), and at the same time the heels are raised. The arms are bent and the heels are lowered. The hands and foot are returned to position.

Admonitions.

Shoot the arms out to the side.
Finish each part of the movement.

4. **Arm**. Arm bending upward, stretching forward, bending upward, stretching downward — **one! Two! Three! Four!** Repeat in this time: **one, two, three, four — go! Stop!** (See **4**, lesson 14, page 143.)

5. **Trunk.** Hands on head, and feet sideways — **place!** (See Fig. 21; also **4** (2), lesson 6, page 129.) Trunk forward — **bend! Raise!** Again — **one! Two!**

Admonitions.

Heads up.
Arms well back.

6. **Precipitant.** Jump in place with side flinging of the arms, making a half-turn — **one! Two! Three!** (See **6**, lesson 5, page 223; also **6**, lesson 10, page 230.)

7. **Breathing.** Hands on hips — **place!** Deep breathing, with backward bending of the head — **one! Two!** Again — **one! Two!**

LESSON IV

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Alternate rows face the back of the room. Class, forward — **march!** Class, **halt!** Left about — **face!** Class, forward — **march!** Have the class march serpentine fashion up and down the aisles. Give commands at irregular intervals. For marching, see **1**, lesson 3, page 123.

2. **Head.** Hands on hips, and right foot forward — **place!** For foot placing see **3**, lesson 9, page 135. Head backward — **bend! Raise!** Hands and foot — **position!** Same with the left — **one! Two! Three! Four!** *See that the pupils breathe deeply.*

3. **Leg and Arm.** Arms forward — **bend!** Quick knee bending with arm flinging sideways — **one! Two!** Repeat with eight counts, in this time: **one, two — go!** (See **4**,

lesson 2, page 119; also **3**, lesson 8, page 133.) *The arm flinging and the knee bending are combined, and are executed in quick time.*

4. Trunk. Hands on hips — **place!** Alternate knee upward bending, beginning right, in this time: **one, two — go!** Class, **halt!** Two movements are made after the command, "**Halt!**" as in marching. (See **4**, lesson 4, page 174; also **Rhythm,** in Directions for Teaching the Lessons.) Use "**Stop!**" if the rhythm is poor. The movement may be repeated from eight to ten times at a stretch as the teacher may wish. Note that the leg movement alternates. (A one-count movement. See **4**, lesson 1, page 216.)

5. Precipitant. Jumping on toes, with foot placing sideways and together, and clapping hands over the head, with eight counts, in this time: **one! two! — go!** (See **6**, lesson 14, page 143.) The hands are raised sideways and upward, clapped over the head as the feet spring apart, and brought to fundamental position as the feet are returned and placed together.

6. Breathing. West Point breathing — **one! Two!** Again — **one! Two!**

LESSON V

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. Hands on hips — **place!** Quick knee bending (heels off floor) — **one! Two!** Repeat in this time: **one, two — go! Stop!** (See **Rhythm,** Directions for Teaching the Lessons.) The work is repeated from eight to twelve

times and "**Stop!**" is used at any time the teacher wishes.

Admonitions.

Keep together.
Backs erect.
Knees well out to the sides.

2. **Head.** Arms upward, bend, and feet sideways — **place!** Head backward — **bend! Raise!** Arms sideways — **stretch! Bend!** Again — **one! Two! Three! Four!**

3. **Leg and Arm.** With palms up, arms sideways — **raise!** (Same as **4**, lesson 9, page 135, except that the hands are rotated outward at beginning of the movement.) Arm raising upward, with heel raising — **one! Two!** Continue, in this rhythm: **one, two — go! Stop! Position!** The arms are raised to stretched position (Fig. 29), as the heels are raised, and returned to shoulder level as the heels are lowered. Use the command "**Stop!**" at irregular intervals. If the class rhythm is poor give the exercise a stated number of times as follows: Repeat with eight counts, in this time: **one, two — go!**

4. **Trunk.** Arms upward — **bend!** Touching floor with finger tips — **stoop!** Arms bend and knees — **stretch!** Arms downward — **stretch!** Again — **one! Two! Three! Four!** Repeat with eight counts, in this time: **one, two, three, four — go!** (Fig. 34.) Warn the children to finish each movement, and to bend and stretch hard.

5. **Precipitant.** Hands in position for running — **place!** Running in place — **go!** Class, **halt!** Use two counts for the halt, and bring the arms and feet to the fundamental position on the halt.

6. **Breathing.** Arm raising sideways with deep breathing — **one! Two!** Again — **one! Two!**

LESSON VI

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** With quick changes, hands on hips — **place!** Hands on head — **place!** Again — **one! Two!** (See **4**, lesson 3, page 123.) Watch the posture, and warn the children against *hollow backs.*

2. **Head.** Arms upward — **bend!** With a deep breath, head backward — **bend! Raise!** Hands on hips — **place!** Arms upward — **bend!** Again — **one! Two! Three! Four!**

3. **Leg and Arm.** Arms half-sideways, bend, and right foot sideways — **place!** Heels — **raise! Sink!** Hands and foot — **position!** Same to the left — **one! Two! Three! Four!** Repeat with eight counts, in this time: **one, two, three, four — go!**

4. **Arm.** Arms forward — **raise!** Swimming movement — **one! Two! Three!** Continue in this time: **one, two, three — go! Stop!** (See **4**, lesson 10, page 230.)

5. **Trunk.** Hands on hips — **place!** Alternate leg flinging sideways, beginning right, in this time: **one, two — go! Stop!** (Same as **4**, lesson 13, page 141.)

6. **Precipitant.** Hands on hips — **place!** Jumping on the toes, with alternate foot placing forward and backward, beginning right — **go!** Class, **halt!** On the halt the feet are brought to parallel position.

7. **Breathing.** Hands on hips — **place!** Deep breathing, with backward bending of head — **one! Two!** Again — **one! Two!**

LESSON VII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Hands on hips, and right foot backward — **place!** Hands and foot — **position!** Same with the left — **one! Two!** Repeat with eight counts, alternating right and left, in this time: **one, two, three, four — go!** (See **3** (2), lesson 15, page 145.)

2. **Head.** Arms forward — **bend!** Placing the hands on head with deep breathing — **one! Two!** Again — **one! Two!** The arms are placed on the head during inhalation, returned to the chest on exhalation.

3. **Leg.** Hands on hips — **place!** Heel raising, knee bending and stretching — **one! Two! Three! Four!** (See **3**, lesson 8, page 133.)

4. **Arm.** In this time: **one, two,** arms upward, bend, and — **stretch!** Arms upward bend, and sideways — **stretch!** Repeat, bending and stretching upward — **one! Two!** Stretching sideways — **three! Four!** Repeat with four counts — **go!** For arm stretching upward see **4** (2), lesson 8, page 180. From the stretch position (Fig. 29), the arms are bent as in Fig. 11, and stretched to the sides (Fig. 13). Give command, "Downward — **stretch!**" to bring the arms to fundamental position. *Hold each position a second,* before going to the next.

5. **Trunk.** Hands on hips — **place!** Kneeling on the right knee — **one!** Trunk bending to the right — **two!** Raising — **three!** Standing — **four!** Repeat, kneeling on the left — **one! Two! Three! Four!** (See **3**, lesson 12, page 232; also **5**, lesson 10, page 137.)

6. Precipitant. Hands on hips — **place!** Left foot crosswise — **place!** Jumping on the toes, with alternate foot placing forward and back — **go!** Class, **halt!** The left heel is placed directly in front of the right toe. In the jump the feet cross slightly, so that they are directly in line with each other. The feet are brought together on the halt. (Fig. 46.)

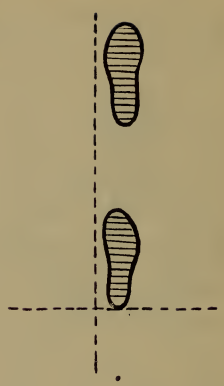


FIG. 46. — Left foot crosswise — **place!**

7. Breathing. West Point breathing — **one! Two!** Again — **one! Two!**

LESSON VIII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. (1) Right — **face!** Left — **face!** Left about — **face!**

(2) Hands on hips — **place!** Touch step forward and sideways, beginning right — **one! Two! Three! Four!** Same to the left — **one! Two! Three! Four!** Repeat in this time: **one, two, three, four,** alternating right and left — **go!** (See **1**, lesson 14, page 188; also **1** (2), lesson 12, page 232.)

2. Head. Arms sideways — **raise!** Arm raising sideways upward, with deep breathing — **one!** Sinking to horizontal — **two!** Again — **one! Two!** (Figs. 13 and 29.)

3. Leg. Hands on hips — **place!** To the right — **lunge!** Foot — **replace!** Same to the left — **one! Two!** The foot

is lifted about two inches and placed three foot-lengths to the side; at the same time the knee is bent, while the body remains erect and the other leg is stretched. (Fig. 47.)

Fig. 47. — To the right — **lunge!**

Admonitions.

Body erect.
Both feet on the floor.

4. **Arm.** Arm bending and stretching upward and downward, four counts, in this time: **one, two, three, four — go!** Continue in the same time — **go! Stop!** Use "**Stop!**" at irregular intervals so that the children will be *kept on the alert and do the work to the fullest extent.* (See **4**, lesson 10, page 182.)

5. **Trunk.** Hands on hips — **place!** Alternate knee bending upward, in this time: **one, two,** beginning right — **go! Stop!** (A one-count movement.)

6. **Precipitant.** Jump in place with side flinging of arms, making a half-turn — **one! Two! Three!**

7. **Breathing.** Hands on hips — **place!** Chest raising — **one! Two!** Again — **one! Two!**

LESSON IX

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Alternate rows face the back of the room. Class, forward — **march! Class, halt! Class, backward —**

march! Left — **face!** Right — **face!** Short steps are taken in marching backward.

2. **Head.** Arms forward — **bend!** Head to the right — **twist!** Head backward — **bend! Raise!** Again to the left — **one! Two! Three! Four!** (See **2**, lesson 12, page 140.)

3. **Leg and Arm.** Arms half-sideways, bend, and right foot sideways — **place!** Heels — **raise! Sink!** Hands and foot — **position!** Same to the left — **one! Two! Three! Four!** Repeat with eight counts, alternating right and left, in this time: **one, two, three, four — go!**

Admonitions.

Arms at shoulder level.
Right angle at the elbow.
Pause between the parts of the movement.
Lift the feet.

4. **Arm.** Arm circling, clapping right hand over left — **one! Two!** Repeat with eight counts, in this time: **one, two! — go!** Repeat, clapping left over right — **go!** The arms are raised *sideways* upward to position over the head; the palm of the right hand *lightly* claps the back of the left. On the return movement, the arms sink sideways downward to the sides. This should be a quick movement. *Do not allow the hands to clap at the sides.*

5. **Trunk.** Arms upward, bend, and feet — **close!** Trunk to the right — **bend! Raise!** Same to the left — **one! Two!** Again — **one! Two! Three! Four!** For position of arms and feet, see **2** (2), and **3** (2), lesson 1, page 116.)

6. **Precipitant.** Hands in position for running — **place!** Running in place — **go!** Class, **halt!**

7. **Breathing.** Arms sideways — **raise!** Deep breathing, with turning of the hands — **one! Two!** Again — **one! Two!**

LESSON X

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Hands on head, and right foot sideways — **place!** Hands and foot — **position!** Same with left — **one! Two!** Repeat with eight counts, alternating right and left, in this time: **one, two, three, four — go!** (See **4** (2), lesson 6, page 129, also **3** (2), lesson 4, page 125.)

2. **Head.** Arms upward, bend, and right foot forward — **place!** With a deep breath, head backward — **bend! Raise!** Hands and foot — **position!** Same with the left — **one! Two! Three! Four!** (See **3**, lesson 6, page 129, for foot placing.)

3. **Leg and Arm.** Arms forward — **raise!** Arm parting, with quick knee bending — **one! Two!** Continue in this time, **one! two — go! Stop!** Again — **go! Stop! Position!**

4. **Trunk.** (1) Hands on hips, and feet sideways — **place!** Trunk to the right — **twist!** Forward — **twist!** Same to the left — **one! Two!** Again — **one! Two! Three! Four!** (See **4**, lesson 15, page 145.)

(2) Arms forward, bend, and feet sideways — **place!** Trunk forward — **bend! Raise!** Again — **one! Two!** *Use admonitions.* (See **4** (2), lesson 2, page 119.)

5. **Precipitant.** Jumping on the toes, with foot placing sideways and together, and hands clapping over the head — **go!** Class, **halt!** Two counts for the halt.

6. **Breathing.** Deep breathing, with arm circumduction — **one! Two! Three!** Again — **one! Two! Three!**

(Same as **4**, lesson 16, page 190, except that this is a three-count movement.) At "**one!**" the arms are raised forward and upward. (Fig. 29.) At "**Two!**" the arms sink to shoulder level, palms up. At "**Three!**" the palms are turned, and the arms sink sideways and downward. The inspiration occurs on "**one!**" and the expiration on "**Two!**" and "**Three!**"

LESSON XI

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Arm bending upward, with quick knee bending — **one! Two!** Continue in this time: **one, two — go! Stop!** Arm and knee bending are combined.

2. **Head.** Arms sideways, raise, and right foot sideways — **place!** With a deep breath, head backward — **bend! Raise!** Hands and foot — **position!** Same with the left — **one! Two! Three! Four!**

3. **Leg and Arm.** Hands on hips, place, and to the right — **lunge!** Hands and foot — **position!** Same to the left — **one! Two!** To the right — **three! Four!** (Same as in **3**, lesson 8, page 269, except that *the hands are moved as the lunge is taken.*)

4. **Arms.** In this time: **one, two,** arms upward, bend, and backward — **stretch!** Arms upward, bend, and sideways — **stretch!** Repeat, with four counts, in this time: **one, two, three, four — go!** Repeat with eight counts — **go!** (See **4**, lesson 5, page 175, also **4**, lesson 5, page 223.) The arms are stretched backward, and from this position are stretched to the sides (shoulder level).

5. **Trunk**. Arms upward, bend, and feet sideways — **place!** Trunk forward — **bend!** **Raise!** Arms upward — **stretch!** **Bend!** Again — **one!** **Two!** **Three!** **Four!** Watch the position of the back, and work for quick, forceful stretching of the arms.

6. **Precipitant**. Alternate rows face the back of the room. Hands in position for running — **place!** Running in place — **go!** Running around one row of seats — **go!** Run in place on reaching seat. Class, **halt!** (Two rows of children run around one row of seats.)

7. **Breathing**. Arms forward — **raise!** Arm parting with chest raising — **one!** **Two!** Again — **one!** **Two!** At "**Two!**" the arms return to forward position. (Fig. 31.)

LESSON XII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order**. (1) Left hand on hip, right hand on head — **place!** Hands — **change!** Again — **one!** **Two!** (Fig. 48.) At the command "**Change!**" the left hand is placed on the head, and the right hand on the hip.

(2) Class, left face, and one side step to the left — **march!** Right, face, and one step forward — **march!** Left about face, and one step backward — **march!** *Use admonitions to improve the rhythm and the posture.*

2. **Head**. Hands on head, place, and feet — **close!** With deep breathing, head backward — **bend!** **Raise!** Arms sideways — **fling!** Hands on the head — **place!** Again — **one!** **Two!** **Three!** **Four!**

3. Leg. Arms upward, bend, and feet sideways — **place!** With heels on the floor, knees — **bend! Stretch!** Again — **one! Two!** Continue bending and stretching in this time: **one, two — go! Stop!** The heels are kept on the floor throughout the entire movement.

FIG. 48. — Left hand on hip, right hand on head — **place!**

4. Arm. In this time: **one, two** (irregular rhythm), arms upward, bend, and sideways — **stretch!** Arms bend, and downward — **stretch!** Again with four counts — **go!** Repeat with eight counts — **go!** Use "**Stop!**" at irregular intervals. (See Directions for Teaching the Lessons.)

5. Trunk. Hands on hips, and right foot forward — **place!** Trunk to the right — **twist!** Forward — **twist!** Same to the left — **one! Two!** Again — **one! Two! Three! Four!**

6. Precipitant. Hands on hips — **place!** Right leg sideways — **raise!** Jumping on toes, with alternate leg flinging sideways, with eight counts, in this time: **one, two — go!** A leap is made upon the right foot while the left foot is swung to the side; the weight is then transferred to the

left foot, and the right foot is swung to the side. This continues in rhythm somewhat quicker than march time.

7. **Breathing**. Deep breathing, with arm circumduction — **one! Two! Three!**

LESSON XIII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order**. Arms forward — **raise!** Arm parting with heel raising — **one! Two!** Again — **one! Two!** Continue in this time, **one, two — go! Stop!** (See **3**, lesson 4, page 174.)

2. **Head**. Arms half-sideways — **bend!** Deep breathing, with backward bending of head — **one! Two!** Again — **one! Two!**

3. **Leg**. Arms upward — **bend!** To the right — **lunge!** Foot — **replace!** Same to the left — **one! Two!** Repeat with four counts, alternating right and left, in this time: **one, two, three, four — go!**

4. **Arm**. Arm bending and stretching upward, and bending upward and stretching downward with four counts, in this time, **one, two, three, four — go!** Continue in the same time — **go! Stop!** (Use irregular rhythm.)

5. **Trunk**. Arms upward, bend, and feet sideways — **place!** Knees straight, touching floor with finger tips, trunk forward — **bend!** With bending of the arms, trunk — **raise!** Jump — **position!** Again — **one! Two! Three! Four!** With four counts, in this time: **one, two, three, four — go!** The knees remain straight.

Admonitions.

Heads up.
Knees straight.
Keep together.
Pull the arms in against the ribs.

6. **Precipitant.** Hands on hips — **place!** Left — **face!** Jump to the right side — **one! Two! Three!** At "**one!**" the knees are bent. At "**Two!**" a jump is taken to the side, and the landing made with bent knees and heels raised. At "**Three!**" the body is brought to the erect position. This should be repeated several times, alternating right and left.

7. **Breathing.** Hands on hips, and feet sideways — **place!** Deep breathing, with backward bending of head — **one! Two!** Again — **one! Two!**

LESSON XIV

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** (1) Arm bending upward, with quick knee bending — **one! Two!** Again — **one! Two!** Continue in this time: **one, two — go! Stop!**

(2) Arms half-sideways, bend, and right foot forward — **place!** Hands and foot — **position!** Same with the left — **one! Two!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!**

2. **Head.** Arms upward, bend, and right foot sideways — **place!** Head to the right — **twist!** With a deep breath, head backward — **bend! Raise!** Again — **one! Two!**

3. **Leg and Arm.** Arms forward — **raise!** Arms forward upward, fling, and heels — **raise!** Arms horizontal, feet — **sink!** Again — **one! Two!** Continue in this time: **one, two — go! Stop!** The arms are flung forward and upward to "stretch" position over the head. (Fig. 29.) At the same time the heels are raised. As the heels are lowered the arms are returned to shoulder level. (Fig. 31.) *Warn the class against hollow backs as there will be a strong tendency to tip back and place the weight on the heels.*

Admonitions.

Stretch up with the arms.
Arms parallel, at shoulder level.
Weight on forward part of foot.

4. **Trunk.** Hands on head, and feet sideways — **place!** Trunk to the right — **bend! Raise!** Arms sideways — **fling! Bend!** Same to the left — **one! Two! Three! Four!**

Admonitions.

Arms well back.
Quick movement of the arms, three! four!

5. **Precipitant.** Alternate rows face the back of the room. Mark time — **mark!** Running around one row of seats, quick time — **march!** Four counts for the halt: class, **halt!** The command, "**March**", should come on the right foot, so that the first step in the *run* may be started with the left foot. The "**Halt!**" should come on the right foot; four short running steps are then taken and the feet brought together on the fourth count. Have the pupils count as the halt is taken. Start the run immediately at command. Pull the knees well up in front.

6. **Breathing.** West Point breathing — **one! Two!** Again — **one! Two!**

LESSON XV

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Hands on hips — **place!** Alternate toe touching, forward and backward, beginning right — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!** The right foot, with heel raised, is placed forward about two foot-lengths on the first count, returned to fundamental position on the second count, placed backward on the third count, and returned to position on the fourth.

2. **Head.** Arms upward, bend, and right foot forward outward — **place!** With deep breathing, head backward — **bend! Raise!** Again — **one! Two!** For position of the feet, see Fig. 27.

3. **Leg and Arm.** Arm sideways — **raise!** Hands — **turn!** Arms upward, raise, and knees (heels off the floor) — **bend!** Arms sink to horizontal, and knees — **stretch!** Again — **one! Two!** Repeat with four counts in this time: **one, two — go! Position!** The arms are raised to "stretch" position as the knees are bent. At "**Position!**" *avoid having the hands clap at the sides.*

Admonitions.

Steady balance.
Heads up.
Knees turned well out.

4. **Arm.** In this time, **one, two, three, four** (irregular rhythm), arm bending upward, stretching backward, sideways, and downward — **go! Stop!**

5. **Trunk.** On the right knee — **kneel!** Raising of arms sideways and upward, palm of right hand lightly clapping back of left, and trunk to the right — **twist!** Arms to position, and trunk forward — **twist!** Again — **one! Two!** The head turns toward the side which is twisted. Repeat the exercise kneeling on left knee. (See **3** (1), lesson 12, page 232.)

6. **Precipitant.** Hands on hips — **place!** Right leg sideways — **raise!** Jumping on toes, with alternate leg flinging sideways, in this time: **one, two — go!** Class, **halt!** Two counts are allowed for the halt. The feet are brought together on the second count.

7. **Breathing.** Arms forward — **bend!** Deep breathing, with backward bending of head — **one! Two!** Again — **one! Two!**

LESSON XVI

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Arms forward, bend, and feet sideways — **place!** Alternate heel and toe raising, in this time: **one, two, three, four,** beginning right — **go! Stop!** (See **3**, lesson 3, page 219.)

2. **Head.** Hands on head — **place!** With deep breathing, head backward — **bend! Raise!** Arms upward — **stretch!** Hands on the head — **place!** Again — **one! Two! Three! Four!**

3. **Leg and Arm.** Arms upward, bend, and right foot sideways — **place!** Arms sideways, stretch, and knees — **bend!** Arms bend, and knees — **stretch!** Hands and foot

— **position!** Same with the left — **one! Two! Three! Four!** Repeat with eight counts, alternating right and left, in this time: **one, two, three, four — go!** *The heels remain on the floor during the knee bending.*

4. **Arm.** In this time: **one, two, three, four** (irregular rhythm) arm bending and stretching upward and bending and stretching downward — **one! Two! Three! Four!** Continue in same time: **one, two, three, four — go! Stop!**

5. **Trunk.** (1) Arms half-sideways — **bend!** Trunk forward — **bend! Raise!** Again — **one! Two!**

(2) Hands on hips — **place!** Alternate knee bending upward in this time: **one, two,** beginning right — **go!** Class, **halt!** (A one-count movement.)

6. **Precipitant.** Left — **face!** Jump to the right — **one! Two! Three!** At "**one!**" swing the arms slightly to the left as the knees are bent. At "**Two!**" swing the arms to the right, as the jump to the right is taken, and on landing bring the arms to position. At "**Three!**" stand erect.

7. **Breathing.** Deep breathing with arm raising sideways — **one! Two!** Again — **one! Two!**

SIXTH GRADE

GAMES

BOMBARDMENT

Active.
Playground or gymnasium.
8–100 players.
Basket balls or volley balls, Indian clubs.

The ground is divided into two equal parts by a line which is drawn across the center of the field. As many Indian clubs as there are players on a team are placed in a

row at the rear of each division. The clubs should not be nearer together than two feet; if necessary, two rows may be set up with each club in one row opposite a space in the next row.

The players are divided into two teams, and they scatter promiscuously about their own territory in front of their clubs and behind the division line. There should be several balls used when the number playing is large. At the start each team has the same number of balls.

The object of the game is to overturn as many clubs as possible on the opponents' side. As soon as the whistle blows the players who hold the balls throw at the opponents' clubs. Any player who can then get a ball throws it back at the opponents' clubs, trying to overturn them. There is no stated throwing order; each player throws whenever he can secure a ball. Each player is a thrower and a guard on his own team. A ball which is thrown at the wall may rebound and knock down a club. A club knocked down in this way scores a point. No player may step across the center line.

One point is scored for the side which knocks down a club. A club overturned by a player on his own side scores a point for the opponents. The game is played in ten- to twenty-minute halves. The side wins which has the largest number of points at the end of the last half.

HAM, HAM, CHICKEN, HAM, BACON

Active.
Playground or gymnasium.
10–30 players.

The ground is divided by two parallel lines, making a central division about forty to fifty feet in width. The

players are divided into two groups and stand at the sides of the center space. One player is chosen to be "it" and stands in the center. He calls "Ham, ham, chicken, ham, bacon". When the word "bacon" is spoken, all the players must change sides.

The center player tries to tag as many people as possible. All those caught must stay in the center and assist him in the tagging. Any person who starts to run before the word "bacon" is uttered, is considered tagged, and must go to the center and assist in catching the other players. The complete phrase must be spoken in order to count, not merely a part of it.

No player except the first should call out the words. Any player obeying a false signal is tagged.

The first one to be caught is "it" in the next game.

This game is often played under the name of "Black Tom". In this case the words "Black Tom" are repeated three times, instead of those above.

RABBIT RACE

Active.
Playground or gymnasium.
10–50 players.

A starting line is drawn; and parallel with this, at a distance of thirty or forty feet, a finish line is drawn. The players are divided into teams who compete against each other. They line up in file formation. The leaders stand with their fingers on the starting line. At a signal from the teacher, the leaders go backward on all fours and make for the finish line. The player reaching the line first scores a point for his side. At a signal the second players in the row proceed as did the first players. This continues until all have crossed the finish line.

The side having the largest score at the end of the game is the winner.

LINE BALL

Ball game. Active.
Schoolroom.
10–60 players.
Bean-bags or gas balls.

A line is drawn across the front of the room a foot or more from the blackboard. A second line is drawn across the front of the room in line with the front row of desks.

A leader is chosen from each row, who stands toeing the line nearest the blackboard while he faces his row. There should be an even number of pupils in each row. At a signal, the first pupil in each row rises, stands toeing the line by the desk, and the leader tosses the ball to the player, who tosses it back to the leader, and immediately sits. The last is a signal for the next pupil to run forward, toe the line, and continue the tossing. This goes on until the leader has thrown to all in his row. As soon as this has occurred, he runs to the line by the desk and holds up the ball. The line to do this first, wins the game.

BEAST, BIRD, FISH

Quiet.
Playground or gymnasium.
10–30 players.
Knotted handkerchief.

The players stand grouped about in a circle. One player who is "it" stands in the center and throws a knotted handkerchief to a player in the circle, saying "Beast, Bird, Fish", and repeating some one of the three names again, *e.g.* "Beast, Bird, Fish, Beast", then counting to ten. The

player to whom the handkerchief is tossed must give the name of the animal which is repeated before the one who is "it" counts the ten. If he fails to do this, or gives an incorrect answer, such as "dog", when "mackerel" would have been correct, he must exchange places with the player in the center. Should he answer correctly, the one who is "it" continues until he finds some one who fails.

PRISONERS' BASE

Active.
Playground or gymnasium.
10–60 players.

A goal is marked off at each end of the field, and in the right-hand corner of each a small space is marked off for a prison. The space between the goals is known as neutral territory. The players are evenly divided into two groups. Each group has a goal and a prison. A player from one side runs out and tries to enter his opponents' goal without being tagged. The opponents send out some one to cover the first player. A second person goes forth to protect the first player, etc. A player may not tag an opponent who left his goal after the player himself left his goal. Any number of players may be in neutral territory at the same time, although it is best for some players always to remain to guard the goal. Should a player enter the opponents' goal without being tagged, the game is won for his side. Any player who is tagged becomes a prisoner and must go to the prison and remain until freed by a player from his side. If there are several prisoners, they may join hands and stretch out from the prison as far as possible, but the last prisoner in the line must keep one foot in the prison. Only one prisoner can be freed at a time. The rescuer and the freed prisoner may return in safety to their own goal.

JUMPING RELAY

Active.
Playground, gymnasium, or schoolroom.
10–60 players.

Playground or gymnasium. A starting line is marked off; and, parallel with this and about fifty feet distant, a second line is marked.

The players are arranged in rows containing equal numbers of pupils, and these rows line up with leaders on the starting line. At a signal the leader, who stands with toes of both feet on the starting line, goes forward, and with feet together crosses with short jumps to the opposite line, crosses it, turns, and runs back to the starting line. On reaching the starting line, he touches the hand of the second player in the line, who has moved up to the starting place and stands with arm stretched out to the side (not over the line). The second player jumps forward as did the first, runs back and touches the hand of the person next in line. As soon as a player runs, each one moves up one space. After a player has run, he passes to the rear of the line. The line whose last player crosses the starting line and touches the leader's hand first, wins the race.

Schoolroom. (See Tag the Wall Relay, page 156.) This game is played in similar manner, except that the players jump instead of run.

THIRD MAN

Active.
Playground or gymnasium.
12–60 players.

The players are arranged as for "Three Deep" (see page 195), except that the partners face each other and stand about an arm's length apart. Two players are chosen,

one to be the runner, the second to be the chaser. The chaser tries to tag (touch) the runner. Should he succeed, they exchange places, the runner becoming the chaser, etc. The runner is safe when standing in the space between any pair of players. There must not be a "third man" in the line, so the one toward whom the runner turns his back becomes the runner.

Note. The following games, which have been previously played, may be repeated with pleasure.

German Bat Ball. (See page 240.)

Dodge Ball I. (See page 197.)

SIXTH GRADE

RHYTHMIC PLAYS

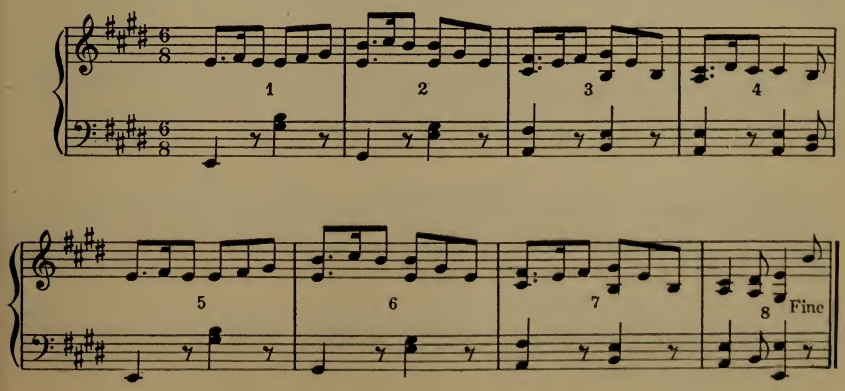
ST. PATRICK'S DAY

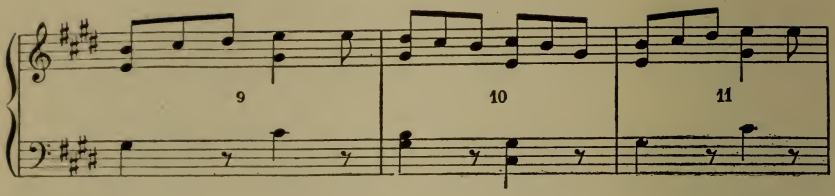
Formation. In two rows, facing forward. Hands on hips.

St. Patrick's Day

Irish

Arr. by Ethel S. Drummond

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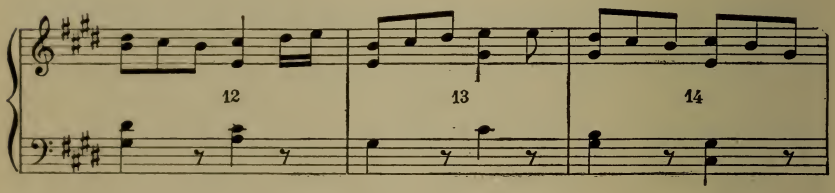
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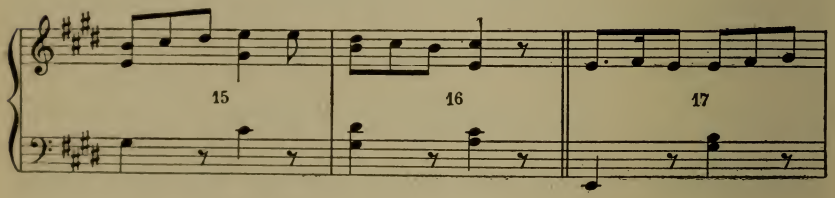
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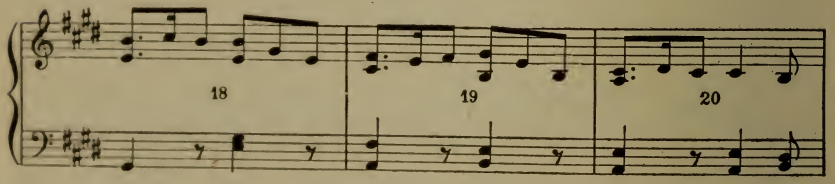
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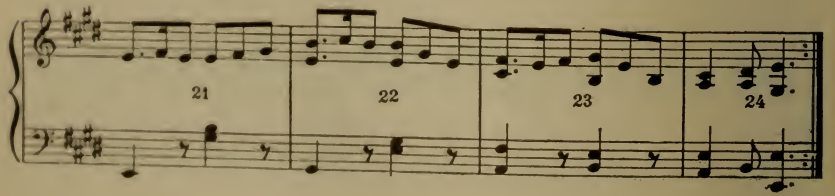
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I. Measure 1. Stamp forward with the outside foot; bring the inside foot up to it. The trunk is bent forward.

Measure 2. Hop twice on the inside foot, and kick twice with the outside foot.

Measures 3–6. Repeat twice with the same foot.

Measures 7–8. Touch the outside foot forward and hop on the inside foot. Repeat, touching the inside foot forward and hopping on the outside foot. Repeat, and on the last hop, turn, and face the partner. The body is erect on the kicks and on the toe touching.

II. Measures 9–10. Point the outside foot forward, hop on the inside foot four times, lightly touch toe of outside foot to the floor each time a hop is taken.

Measures 11–12. Repeat with the inside foot.

Measures 13–14. Repeat, touching outside foot and inside foot to the floor twice each.

Measures 15–16. Run forward two steps to partner's place, turn about with two more running steps and face partner. The body is bent forward and the hands clapped in front of the knees on the first run; the body is straightened and the hands put on the hips on the second run.

Measures 17–22. Repeat toe touching, starting with the inside foot.

Measures 23–24. Cross over and remain back to back.

Measures 1–6. Repeat toe touching, starting with the outside foot.

Measures 7–8. Turn three-quarters of a turn and face front.

Measures 9–10. Jump back, landing on both feet. Hop three times on outside foot, kick with inside foot three times.

Measures 11–12. Repeat, hopping on the inside foot.

Measures 13–14. Repeat, hopping on the outside foot.

Measures 15–16. Repeat, hopping on the inside foot, and finish facing front.

Measures 17–24. Repeat toe touchings and cross over.

Measures 1–8. Repeat toe touchings and cross over; face partners at the end of the step.

WE WON'T GO HOME TILL MORNING

(Adapted from Old English Country Dance)

Formation. In rows of eight, with the boys in one line and the girls in the other. Partners facing.

I. Measures 1–4. The first and second couples play together, and the third and fourth couples together. The first boy and the second girl join right hands, while the third boy and the fourth girl do the same. The first girl and the second boy join hands, while the third girl and the fourth boy do the same.

With eight walking steps they turn about to the left, windmill fashion.

Measures 5–8. Join left hands, turn about to the right, and end in own places.

II. Measures 9–12. Clap the hands three times, and hold on the last note of the measure. Repeat hand clapping.

Measures 13–16. Head couple join hands and skip down between the lines to the foot, where they remain.

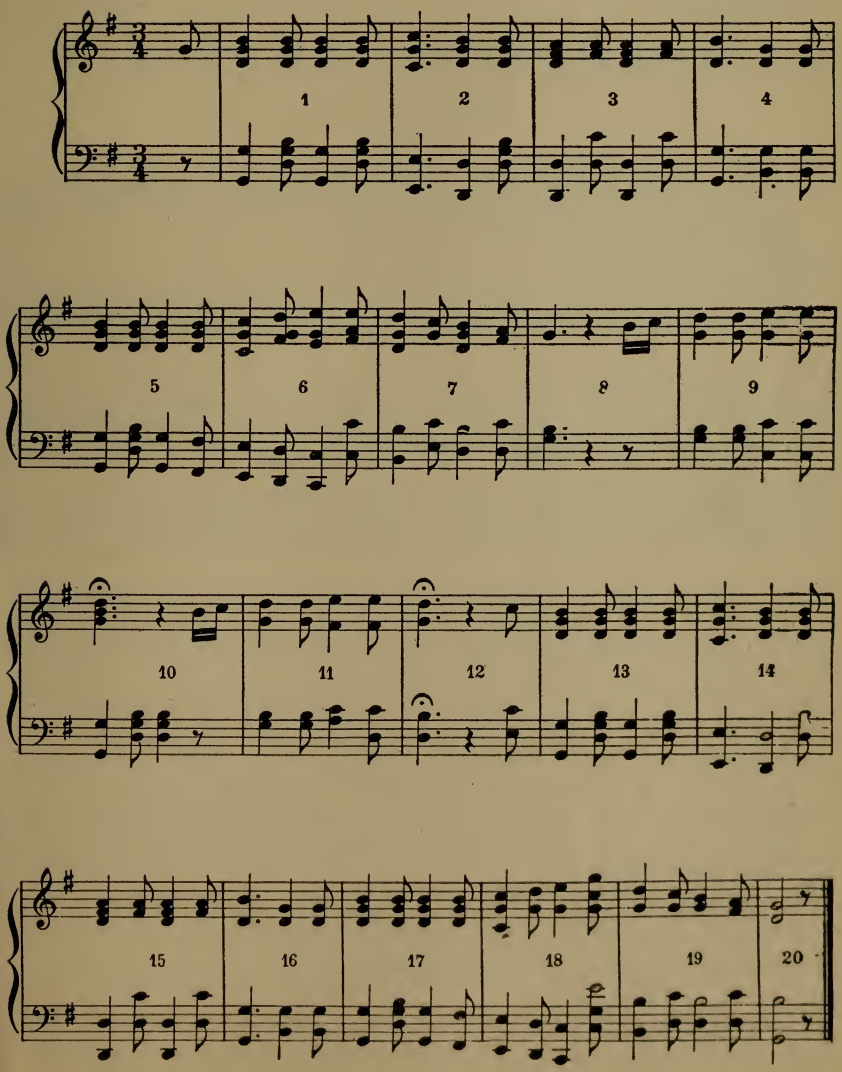
Measures 17–20. All partners join hands and turn each other about to place with two-step turn. (See II, Pop Goes the Weasel, page 252.) In this movement four two-steps are taken for a turn.

Repeat the play until each couple has led off to the foot, and the first couple is again at the head.

We Won't Go Home Till Morning

English

Arr. by Ethel S. Drummond

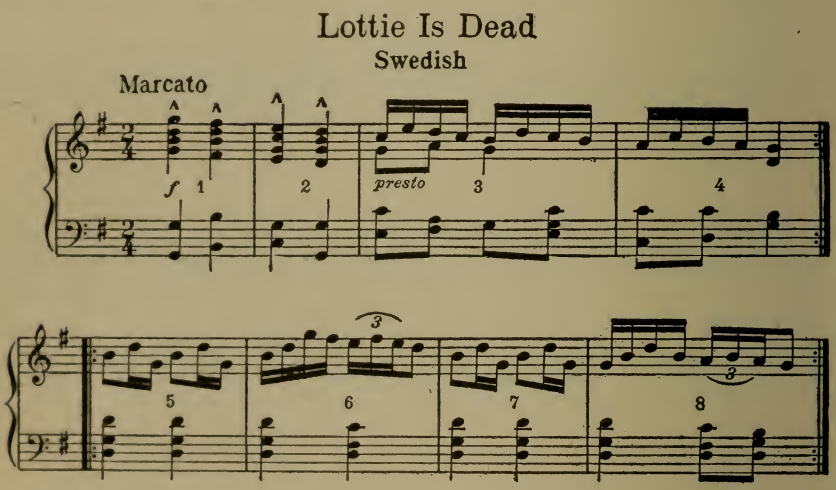


LOTTIE IS DEAD

(Ladita)

(Swedish)

Formation. A single circle, partners facing. The hands are joined and the arms raised to shoulder height.



I. Measure 1. Take a slow slide step toward the center. Slide on inside foot and bring the outside foot up to it. Repeat, sliding toward the center.

Measure 2. Repeat with two more sliding steps.

Measures 3–4. Take eight quick jumps back to place.

Measures 3–4. Repeat entire movement.

II. Measures 5–8. Do hop waltz about circle. (See II, Bleking, page 253.)

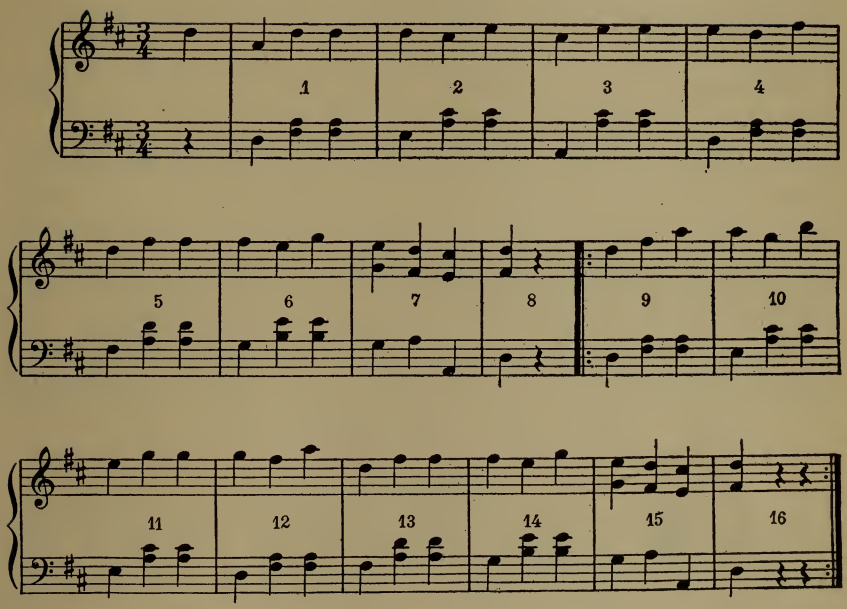
THE MOUNTAIN MARCH

(Norwegian)

Formation. The players form in groups of threes. Number One stands in front with a handkerchief in each hand.

The Mountain March

Norwegian



Number Two stands back and to the left of Number One. Number Three stands back and to the right of Number One. Numbers Two and Three join inside hands, and grasp one of Number One's handkerchiefs with the outside hand.

I. Measures 1–8. Beginning right all run around room, taking three steps to a measure, and accenting the first beat of each measure with a stamp. As the stamp is taken, sway the body to the side on which the stamp is made.

II. Measure 9. Number One bends body slightly forward, and takes three running steps backward under the raised inside arms of Numbers Two and Three. Stamp on first step.

Measure 10. All run in place.

Measures 11–12. Number Two with six short running steps crosses in front of Number One and turns inward around under Number One's right arm, facing in opposite direction.

Measures 13–14. Number Three with six short running steps runs to left, and faces in opposite direction.

Measures 15–16. Number One takes six short running steps and turns once around to the right under his own right arm. This should bring the players back to their original position, facing in an opposite direction. The players all run in place when not turning.

Measures 9–16. Repeat II. Return to first position.

THE ACE OF DIAMONDS

(Danish)

Formation. A double circle, with partners facing each other. Number Ones on the outside and Number Twos on the inside. Number One's part is described.

I. Measures 1–4. Clap own hands together, hook right elbows; starting with the left foot, polka step around to the right. (See I, Clap Dance, page 257.)

Measures 5–8. Without pausing, release elbows; clap hands, hook left elbows and polka step around to the left. Lean well back from partner and look at partner as the step is taken. Partners face at end of step.

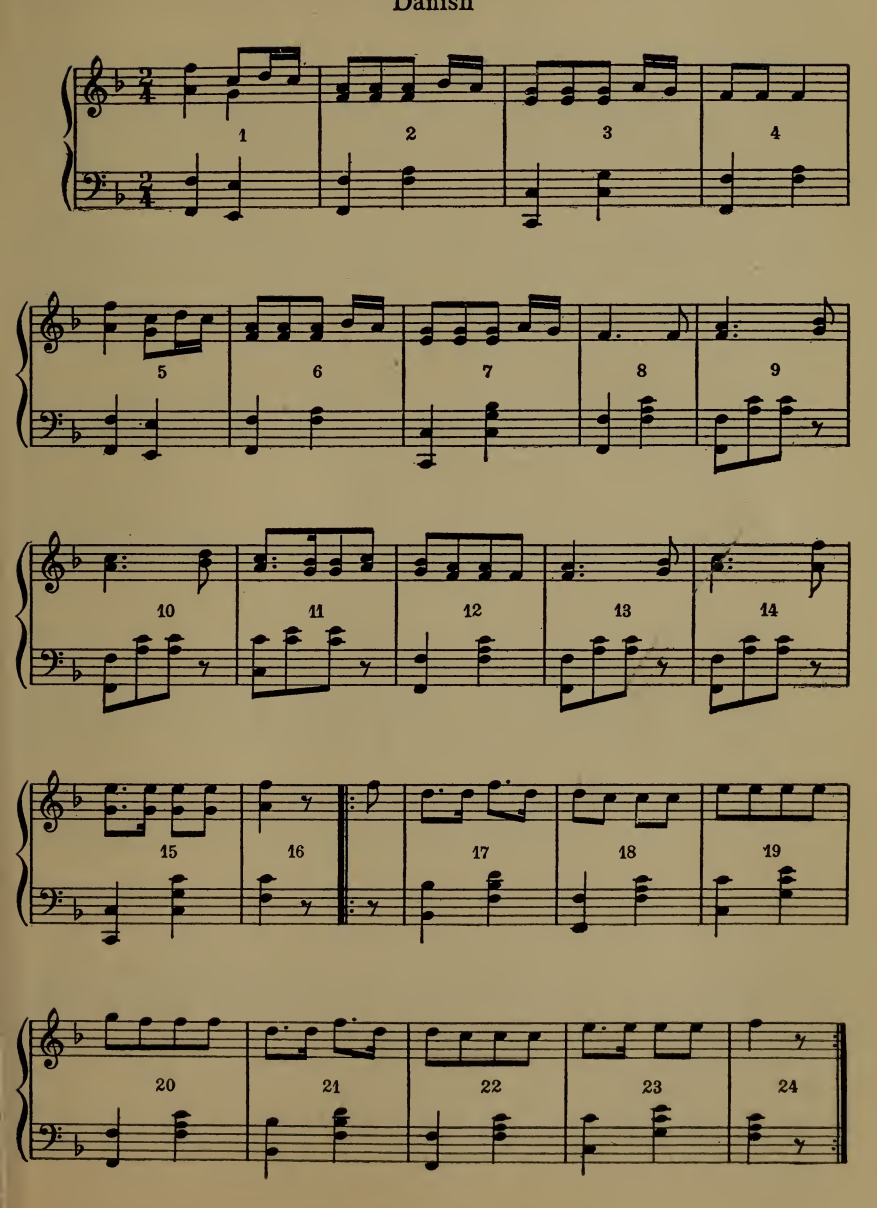
II. Measure 9. Number One steps forward on the right foot and hops.

Measure 10. Number One steps forward on the left foot and hops.

Measures 11–12. Number One continues to advance to the center.

The Ace Of Diamonds

Danish



At the same time that Number One takes a step hop forward, Number Two takes the same step but moves backward toward the center of the circle.

Measures 13–16. The same movement is repeated, but Number One steps backward toward outside of circle, while Number Two follows, going forward toward outer edge of the circle.

III. Measures 17–24. Partners join inside hands with outside hands on the hips. Starting with outside foot both polka step forward counter clockwise turning toward each other and away as described in I, Clap Dance, page 257.

Measures 17–24. Continue the polka step.

SEVEN JUMPS

(Sieben Sprünge)

(German)

Formation. A single circle, hands joined. The boy on the left of his partner.

Jump I. Measures 1–2. Step on the left foot; hop and swing the right foot forward. Repeat the step, and hop on the right.

Measures 3–8. Repeat, moving in a circle from right to left.

Measures 9–15. Jump up in the air on the first note of the measure, and repeat the step hop to the right.

Measure 16. On the first note of the measure, the players halt, and release hands. On the last note the girls place hands on hips and stand still; the boys place hands on hips, but raise the right foot, and bend the knee so that a right angle is formed at the hip and at the knee.

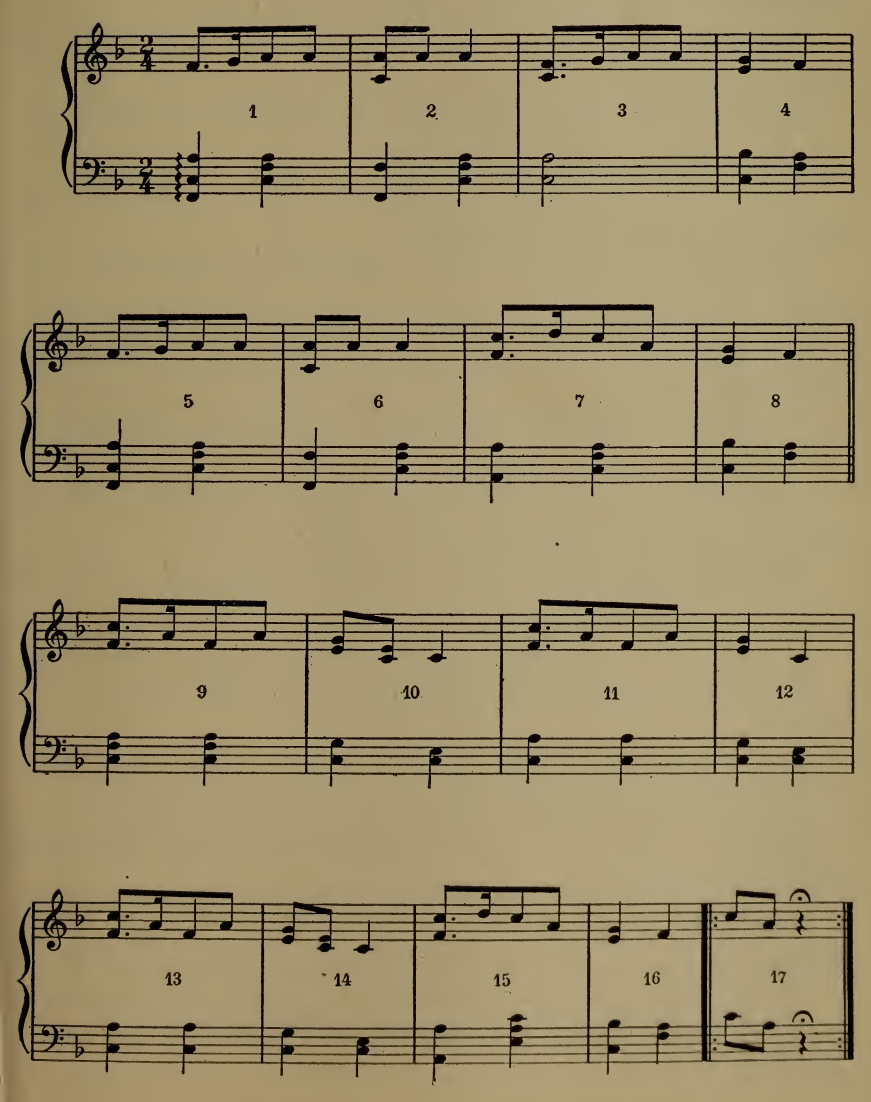
Measure 17. On the first note of the measure, the girls

Seven Jumps

Sieben Sprünge

German

Arr. by Ethel S. Drummond



clap hands, the boys stamp right foot. On the second note all stand still and wait the will of the musician who controls the situation; he may start to play at once, or wait a few seconds.

Jump II. Measures 1–16. Repeat step hop, left and right, and repeat I.

Measure 17. Stamp the right foot on the first note, and on the second, bend the left knee.

Measure 17, repeated. On the first note stamp the left foot; on the second, stand still.

Jump III. Measures 1–16. Repeat step hop, left and right. Jump I.

Measure 17. Stamp the right foot and raise the left knee as before.

Measure 17, repeated. Stamp the left foot, and hold as before.

Measure 17, repeated. On the first note kneel on the right knee. On the second note, hold.

Jump IV. Measures 1–16. Repeat step hop, left and right. Jump I.

Measure 17. Stamp the right foot and raise the left knee.

Measure 17, repeated. Stamp the left foot and hold as before.

Measure 17, repeated. Kneel on the right knee. Hold.

Measure 17, repeated. Kneel on the left; and hold.

Jump V. Measure 1–16. Repeat step hop, left and right and Jump I.

Measure 17. Stamp right foot, and bend left knee as before.

Measure 17, repeated. Stamp left foot and hold as before.

Measure 17, repeated. Kneel on the right knee and hold as before.

Measure 17, repeated. Kneel on the left knee and hold as before.

Measure 17, repeated. On first note place right elbow on the floor, with cheek resting in palm. On second note, hold.

Jump VI. Measure 1–16. Repeat step hop, left and right and Jump I.

Measure 17. Stamp the right foot and bend the left knee as before.

Measure 17, repeated. Stamp the left foot and hold as before.

Measure 17, repeated. Kneel on the right knee and hold as before.

Measure 17, repeated. Kneel on the left knee and hold as before.

Measure 17, repeated. Place right elbow on the floor, rest right cheek in palm, and hold.

Measure 17, repeated. On first note place left elbow on the floor; rest left cheek in palm. On second note, hold.

Jump VII. Measures 1–16. Repeat step hop, left and right and Jump I.

Measure 17. Stamp the right foot and bend left knee as before.

Measure 17, repeated. Stamp left foot and hold as before.

Measure 17, repeated. Kneel on the right knee and hold as before.

Measure 17, repeated Kneel on the left foot and hold as before.

Measure 17, repeated. Place right elbow on floor and hold as before.

Measure 17, repeated. Place left elbow on floor and hold as before.

Measure 17. On first note touch forehead to the floor and hold.

Jump VIII. Same as VI. Continue working back through the jumps to I, and end with a simple step hop.

In some versions, this play is performed in rows; the boy and the girl play together and both do the jumps. Instead of using a hop step, a running step is often used (four steps to a measure).

In school work it is more satisfactory to have it played in a circle and have the girls do the jumps as well as the boys.

If there is any objection to touching the heads to the floor, the children may place the elbows on the knees and hold the heads in the hands in the fifth, sixth, and seventh jumps. The form given here, however, is very popular with most children.

SEVENTH GRADE

GYMNASTICS

LESSON I

All exercises written for the right side should be given the same number of times on both sides.

Each movement should be finished and the body brought back to the correct fundamental standing position before the next exercise is given. (See Directions for Teaching the Lessons.)

Aims. Educational, corrective, and hygienic aims should be apparent in every gymnastic lesson. Educational effect is secured in mental alertness and in prompt response to command. Corrective effect is sought by stimulation of good habits in posture. Hygienic effect is produced by deepened breathing and quickened circulation.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. Right — **face!** Left about — **face!** Right, **face,** and one step forward — **march!** Left about, face, and one step forward — **march!** (See **1**, lesson 4, page 174; also **1** (1), lesson 2, page 217.) For description of march steps and facings not in combination, see **1**, lesson 5, page 128; also **1** (2), lesson 13, page 141, and **1**, lesson 8, page 133; also **1** (2), lesson 14, page 143.

2. Head. Hands on head and feet sideways — **place!** With a deep breath, head backward — **bend! Raise!** Arms

upward — **stretch!** **Bend!** Again — **one!** **Two!** **Three!** **Four!** (See **4** (2), lesson 6, page 129; also **2** (2), lesson 3, page 123.) The arms are stretched upward (Fig. 29), and then replaced on the head. (See **2**, lesson 2, page 261, for alternation of arm and breathing movements.)

Admonitions.

Pull the belts in.
Reach up with the arms.
Pull the chins in.

3. **Leg and Arm.** Arms upward — **bend!** Arms sideways, stretch, and heels — **raise!** Arms bend, and heels — **sink!** Again — **one!** **Two!** Continue in this time: **one, two — go! Stop!** Arms bend, as heels are lowered. The movement may be done an indefinite number of times. For the use of "**Stop!**" see Directions for Teaching the Lessons.

FIG. 49. — Left arm sideways, right arm downward — **stretch!**

4. **Arm.** Arms upward — **bend!** (See Fig. 11; also **2** (2), lesson 1, page 116.) Left arm sideways, right arm downward—**stretch!** Arms—**bend!** Left arm downward, right

arm sideways — **stretch!** (Fig. 49.) Even rhythm. (See Directions for Teaching the Lessons.) Again — **one! Two! Position!** Watch the position of the arm at the side and *see that it is kept at shoulder level.*

5. **Trunk.** (1) Hands on hips, place, and feet — **close!** Trunk forward — **bend! Raise!** Again — **one! Two!** (See **2** (1), and **3** (2), lesson 1, page 116, and **5**, lesson 4, page 125.)

(2) Hands on hips — **place!** Alternate leg flinging sideways, beginning right, in this time: **one, two — go! Stop!** (See **4**, lesson 13, page 141.)

6. **Precipitant.** Running in place — **go!** Class, **halt!** (See **5**, lesson 3, page 123; also **5**, lesson 15, page 145, and **6**, lesson 2, page 261.) Bring the hands to position for running as the running is started.

7. **Breathing.** Arm raising sideways, with deep breathing — **one! Two!** Again — **one! Two!** (See **2**, lesson 5, page 128.)

LESSON II

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Arms forward, fling, and knees — **bend!** Hands, position, and knees — **stretch!** Again — **one! Two!** Continue in this time: **one, two — go!** (See **3**, lesson 11, page 231.)

2. **Head.** Arms over the head, and feet sideways — **place!** Deep breathing, with backward bending of the head — **one! Two!** Again — **one! Two!** Hands and feet — **position!** The arms are shot *directly* upward as

the feet are placed apart. (See Fig. 29; also **3** (1), lesson 1, page 116.)

3. Leg and Arm. Arms forward, bend, and right foot forward — **place!** Arms sideways, fling, and heels — **raise!** Arms bend, and heels — **sink!** Hands and foot — **position!** Same with the left — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!** (See **4** (2), lesson 2, page 119; also **4**, lesson 7, page 131, and **3**, lesson 9, page 135; also Fig. 23.)

4. Trunk. Arms upward — **bend!** Alternate knee upward bending, in this time: **one, two,** beginning right — **go!** Class, **halt!** (See **4**, lesson 4, page 174; also **4** (2), lesson 14, page 188.) Use one count for the bending of the knee and replacing of the foot to the floor. (Count as the foot is placed on the floor.)

5. Precipitant. Jumping forward, with forward flinging of arms — **one! Two! Three!** (See **6**, lesson 10, page 182.)

6. Breathing. Hands on hips — **place!** Deep breathing, with backward bending of head — **one! Two!** Again — **one! Two!**

LESSON III

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. Order. Left about — **face!** Right about — **face!** Class, one step forward — **march!** Right about, face, and one step forward — **march!** Right, face, and one side step to the left — **march!** Right, face, and one step backward — **march!** For side step see **1**, lesson 8, page 180.

2. **Head.** Arms forward — **raise!** (See **4**, lesson 14, page 143.) Arm parting (palms up), with deep breathing and backward bending of head — **one! Two!** Again — **one! Two! Position!** The arms are moved sideways during inspiration, and back to forward position on expiration. (Fig. 31.)

3. **Leg and Arm.** Arms forward, bend, and to the right — **lunge!** Hands and foot — **position!** Same to the left — **one! Two!** Alternating right and left, continue in this time: **one, two, three, four — go!** (See **3**, lesson 8, page 269; also **3**, lesson 11, page 273.) The arms are placed as in Fig. 14, instead of on the hips.

Admonitions.

Lift the foot.
Step directly to the side.
Trunk erect.
Look to the front.

4. **Arm.** In this time: **one, two, three, four,** irregular rhythm, arm bending and stretching upward, and bending upward and downward — **go! Stop!** (See **4**, lesson 10, page 182; also **4**, lesson 8, page 269.)

5. **Trunk.** Arms upward, bend, and feet sideways — **place!** Trunk forward downward — **bend! Raise!** Arms sideways — **stretch!** (Fig. 36.) The arm stretching alternates with the trunk bending. The trunk is bent to horizontal position.

6. **Precipitant.** Hands on hips — **place!** Left foot backward — **raise!** Hopping on each foot eight times, with quick changes right and left, sixteen counts, in this time: **one, two, three, four,** beginning right — **go!** (See **5**, lesson 13, page 141.)

7. **Breathing.** West Point breathing — **one! Two!** Again — **one! Two!** (See **7**, lesson 4, page 125.)

LESSON IV

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order**. Arm raising sideways, with knee bending — **one! Two!** Again — **one! Two!** Continue in this time: **one, two — go! Stop!** (A combination of **4** (1), lesson 2, page 119, with **3**, lesson 8, page 133.)

2. **Head**. With deep breathing, arms forward upward, raise, and right foot sideways — **place!** Arms sideways downward, sink, and foot — **replace!** Same with the left — **one! Two!** The arms are flung forward upward (Fig. 29), the right foot is placed two foot-lengths to the side, and a deep breath is taken. On the return movement the arms sink *sideways downward*, the foot is replaced, and exhalation occurs. *Do not allow the hands to relax or to clap at the sides.* (Arm circumduction.)

Fig. 50. — Right forward — **charge!**

3. **Leg**. Hands on hips — **place!** Right forward — **charge!** Foot — **replace!** Same with left — **one! Two!** (Fig. 50.) The right foot is placed directly forward three foot-lengths; *the knee and hip joints* of the right leg are flexed, while *the body is in a line* from the heel of the left foot to the top of the head.

Admonitions.

Body in a line.
Both feet on the floor.
Avoid scraping the floor with the feet.

4. **Arm.** In this time: **one, two,** right arm upward, bend, and — **stretch!** By flinging straight forward, arms — **change!** Again — **one! Two!** Continue in this time: **one, two — go! Stop!** *This is an exceedingly quick, forceful movement.*

5. **Trunk.** Hands on hips, and feet sideways — **place!** Trunk to the right — **twist!** Hands on head — **place!** On hips — **place!** Again — **one! Two!** Forward — **twist!** For trunk twisting, see **4,** lesson 15, page 145. The trunk remains in twisted position during the arm movement.

6. **Precipitant.** Running in place — **go!** Class, **halt!**

7. **Breathing.** Arms forward — **bend!** Deep breathing, with backward bending of head — **one! Two!** Again — **one! Two!**

LESSON V

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** (1) Hands on hips — **place!** Hands on head — **place!** Quickly — **change!** Again — **one! Two!** (Same as **4,** lesson 3, page 123, except that the hands are changed from the hips to the head.)

(2) Arms forward — **bend!** Arms sideways, fling, and heels — **raise!** Arms bend and heels — **sink!** Again — **one! Two!** Continue in this time: **one, two — go! Stop!**

The arms are flung to the sides. (See Figs. 14, 23; also **4**, lesson 7, page 131.) At the same time the heels are raised. (See **3**, lesson 2, page 119.)

2. **Head.** Hands on head, place, and feet — **close!** With deep breathing, head backward — **bend! Raise!** Arms upward — **stretch!** Bend! Again — **one! Two!**

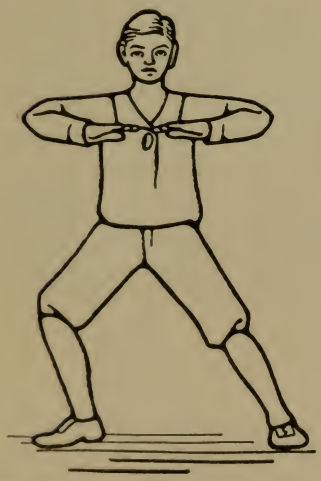


Fig. 51. — Arms forward, bend, and to the right — **lunge!**

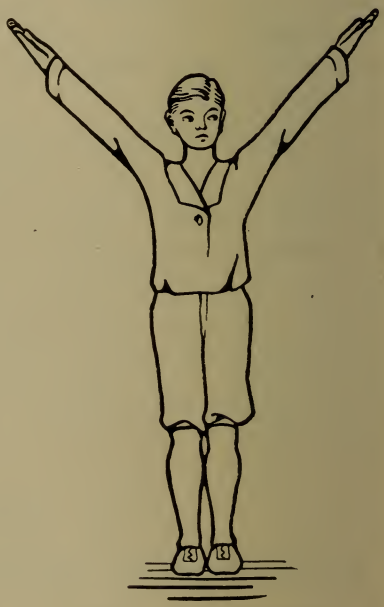


Fig. 52. — Star position.

Three! Four! (Same as **2** (2), lesson 3, page 123, except that the feet are together. See **1** (2), lesson 4, page 125.)

3. **Leg and Arm.** Arms forward, bend, and to the right — **lunge!** Hands and foot — **position!** Same to the left — **one! Two!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!** (Same as **3**, lesson 8, page 269, except that it may be continued and "**Stop!**" used.) (Fig. 51.) Note different arm position.

4. **Arm**. In this time: **one, two** (even rhythm), arms to star position, bend, and — **stretch!** Arms downward, bend, and — **stretch!** Repeat with sixteen counts, using same rhythm — **go!** (Fig. 52.) The arms are stretched upward to a position half-way between horizontal and vertical.

5. **Trunk**. Hands on hips, and right foot sideways — **place!** Trunk to the right — **bend! Raise!** Hands and foot — **position!** Same to the left — **one! Two! Three! Four!** Repeat with eight counts, in this time: **one, two, three, four,** alternating right and left — **go!** If the class acquires correct coördination after a lesson or two, give the following command! "Continue in this time, **one, two, three, four — go!**" At irregular intervals use "**Stop!**" (See **5**, lesson 10, page 137.) Aim to keep the work *definite* and retain *good form*. (See Directions for Teaching the Lessons.)

Fig. 53. — On your marks!

6. **Precipitant**. **On your marks! Get set! Go!** Class, **halt!** These signals call for the preparatory positions which are used by runners. On the first signal the body is bent forward; both knees are bent, while the right knee rests

lightly on the floor, the left is placed at right angles to the body, and the thumb and index finger rest lightly on the floor. On the second signal, the ball of the right foot pushes or digs against the floor, and the body is pushed forward. On the third signal the class *runs in place*. (Figs. 53 and 54.)

FIG. 54. — Get set!

7. **Breathing**. Arms upward, bend, and feet — **close!** Deep breathing, with backward bending of the head — **one! Two!** Again — **one! Two!**

LESSON VI

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order**. Hands on hips — **place!** With heels off the floor, knees — **bend! Stretch!** Heels — **sink!** Again

— **one! Two! Three!** Continue in this time: **one, two, three — go! Stop!** This is a three-count movement done in *irregular rhythm.* At "**one!**" the heels are raised and the knees quickly bent. (See **3**, lesson 8, page 133.) At "**Two!**" the knees are *slowly* stretched. At "**Three!**" the heels are lowered.

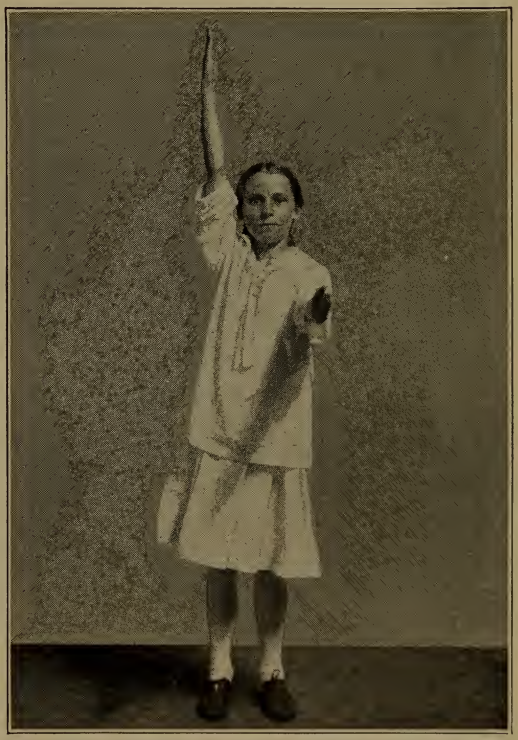


FIG. 55. — Right arm upward, left arm forward — **stretch!**

2. Head. Arms upward — **bend!** With deep breathing, head backward — **bend! Raise!** Arms sideways — **stretch! Bend!** Again — **one! Two! Three! Four!**

3. Leg and Arm. Hands on hips, place, and right forward — **charge!** Hands and foot — **position!** Same with the left — **one! Two!** Repeat with eight counts, in this time: **one, two, three, four,** alternating right and left — **go!** See that the foot is lifted from the floor each time the movement is performed, and that the body is in a line from the backward foot to the top of the head. *The hands are placed on the hips as the charge is made.* Use admonitions. (See **3**, lesson 4, page 306.)

4. Arm. Arms upward — **bend!** Left arm upward, right

arm forward — **stretch!** In this time: **one, two** (irregular rhythm), with bending and stretching, arms — **change!** Again — **change!** (Fig. 55.)

5. **Trunk.** (1) Hands on hips, and feet sideways — **place!** Trunk forward — **bend! Raise!** Again — **one! Two!** Continue bending and raising in this time: **one, two — go! Stop!** Watch the backs, see that each part of the movement is *finished with good form.*

Admonitions. *Keep together, one, two.*
Flat backs.
Heads up.

(2) Arms upward — **bend!** Alternate knee upward bending, in this time: **one, two,** beginning right — **go! Stop!**

Admonitions. *Arms in tight.*
Pull the knees well up.

6. **Precipitant.** Jumping forward, with forward flinging of arms — **one! Two! Three!** Again — **one! Two! Three!**

7. **Breathing.** Arm raising sideways, with deep breathing — **one! Two!** Again — **one! Two!**

LESSON VII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** (1) Right — **face!** Half-right — **face!** (See **1,** lesson 1, page 216.) Left about — **face!** Half-right — **face!** Class, one step forward — **march!** Two steps backward — **march!**

(2) Hands on head, place, and heels — **raise!** Hands and feet — **position!** Again — **one! Two!** Continue in this time: **one, two — go! Stop!**

2. Head. Arms upward, bend, and right foot sideways — **place!** Arms slowly downward, stretch, and head backward — **bend!** Arms, bend, and head — **raise!** Hands and foot — **position!** Same to the left — **one! Two! Three! Four!** The arms are stretched downward as the inhalation occurs, and are bent upward as the exhalation occurs. (Fig. 11.)

Fig. 56. — Left oblique — **charge!**

3. Leg. Hands on hips — **place!** Left oblique — **charge!** Foot — **replace!** Same with the right — **one! Two!** (Same as **3**, lesson 4, page 306, except that in this lesson the foot is placed obliquely outward. Fig. 56.)

Admonitions.

Body in a line.
Backward foot on the floor.

4. Arm. In this time: **one, two, three, four** (irregular rhythm), arm bending and stretching upward to star position, and arm bending upward and stretching downward — **go!** Continue in the same time — **go! Stop!**

5. Trunk. (1) Hands on hips — **place!** Trunk to right — **bend! Raise!** To the left — **one! Two!** Continue in this time: **one, two, three, four — go! Stop!**

(2) In this time: **one, two** (irregular rhythm), arms up-

ward, bend, and — **stretch!** Trunk forward — **bend! Raise!** Again — **one! Two!** This is a difficult position to hold and *the class must be stimulated to hold the heads up and keep the backs flat.*

Admonitions.

Look up.
Backs flat.
Stretch the finger tips.

6. **Precipitant.** Jump in place with half-turn, and side flinging of the arms — **one! Two! Three!** (See **6**, lesson 3, page 263.)

7. **Breathing.** West Point breathing — **one! Two!** Again — **one! Two!**

LESSON VIII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** (1) Arm raising sideways, with quick heel raising — **one! Two!** Continue in this time — **one! Two** — **go! Stop!**

(2) With quick changes, arms upward — **bend!** Arms forward — **bend!** Hands on head — **place!** Hands on hips — **place!**

2. **Head.** Arms half-sideways — **bend!** Arms sideways stretch, and heads backward — **bend!** Arms bend, and head — **raise!** Again — **one! Two!** (See Fig. 41; also **4**, lesson 7, page 226.) The arms are slowly stretched sideways (shoulder level), as inhalation occurs, and returned to half-bent position during exhalation.

3. Leg. Hands on head — **place!** To the right side — **lunge!** Foot — **replace!** Same with the left — **one! Two!** The hands remain in position on the head throughout the entire movement, unless the pupils become fatigued; then the command "**Position!**" should be given, and the entire exercise should be repeated from the beginning.

4. Trunk. Arms sideways, fling, and right foot forward — **place!** Trunk forward — **bend! Raise!** Hands and foot — **position!** Same with the left — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!**

Admonitions. *Arms at shoulder level.*
Heads up.
Backs flat.
Keep together.

5. Precipitant. On your marks! Get set! Go! Class, **halt!**

6. Breathing. Arms forward — **bend!** Deep breathing — **one! Two!** Again — **one! Two!**

SEVENTH GRADE

WANDS

LESSON I

The first series of lessons for the seventh grade should be taught before attempting work with hand apparatus.

All exercises written for the right side should be given the same number of times on both sides.

Each movement should be finished and the body should be brought back to the correct fundamental standing position before the next exercise is given. (See Directions for Teaching the Lessons.)

Aims. Educational, corrective, and hygienic aims should be apparent in every gymnastic lesson. Educational effect is secured in mental alertness and in prompt response to command. Corrective effect is sought by stimulation of good habits in posture. Hygienic effect is produced by deepened breathing and quickened circulation.

Fig. 57. — Wand to carry.

Clear the desks ready for gymnastics.

Good gymnastic sitting position.

Stand!

Pass around the room, take the wands, and march to seats. Mark time — **mark!** Class, forward — **march!** Class, **halt!**

The wands should be in a box at the side of the room; the first row goes forward, followed by the other rows in turn. Each pupil takes a wand and carries it upright (Fig. 57) as he marches to his seat. This should be practiced until it can be well done.

1. **Order.** Wand to position — **one! Two!** Wand to carry — **one! Two!** This should be practiced until there is quick response and correct execution. During all march-

Fig. 59. — Wand in position.

Fig. 58. — Ready to bring wand to position.

Fig. 61. — Wand forward, raise, and knees — **bend!**

Fig. 60. — Wand to back.

ing the wands are held at the end, and carried in the right hand. (Fig. 57.) To bring the wand to position the left hand is raised to a level with the forehead, palm out. (Fig. 58.) At "**Two!**" the left hand grasps the wand and brings it to position. (Fig. 59.) To carry the wand, at "**one!**" raise the wand with left hand to vertical position. At "**Two!**" bring the left hand to position.

Fig. 62.—Wand to chest.

2. Head. Wand to back—**place!** Deep breathing, with backward bending of head—**one! Two!** Again—**one! Two!** (Fig. 60.) The head is apt to drop forward as the wand is passed over the head. *Warn class against this faulty position.*

3. Leg and Arm. Wand forward, raise, and knees—**bend!** Wand to position, and knees—**stretch!** Again—**one! Two!** Continue in this time: **one, two—go! Stop!** (Fig. 61.)

4. Arm. Wand raising to chest, and over head—**one! Two!** Return—**three! Four!** Continue in this time: **one, two, three, four—go! Stop!** (Figs. 62, 63.)

5. Trunk. Wand to back, and right foot sideways—

Fig. 64. — Wand forward.

Fig. 63. — Wand overhead.

place! Trunk forward — **bend!** **Raise!** Wand and foot — **position!** Again — **one!** **Two!** **Three!** **Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go!** **Stop!**

6. Precipitant. Wands on floor — **place!** Hurdling. Alternate rows face the back of the room. Two pupils stand at the front of the room, lightly holding a pointer about two feet from the floor. The leader of the first row runs forward toward the pointer, springs from the right foot, leaps over the pointer with left foot extended forward, landing on the left. During the jump the right foot is extended back and the arms flung to the sides. (Fig. 65.) (See **5**, lesson 2, page 119, for arrangement of class during the jumping.)

Fig. 65. — Hurdling.

7. Breathing. Wand to position — **place!** Wand forward, raise, and right foot sideways — **place!** Deep breathing, with backward bending of head — **one!** **Two!** Again — **one!** **Two!** For position of arms, see Fig. 64.

Wand to carry — **one!** **Two!** Class, forward — **march!** Put away apparatus, return to seats, mark time. Class, **halt!**

LESSON II

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand !

Pass for the apparatus. Class forward — **march!** Class, **halt!**

1. Order. Wand to position — **one! Two!** Wand raising to chest with alternate foot placing forward, beginning

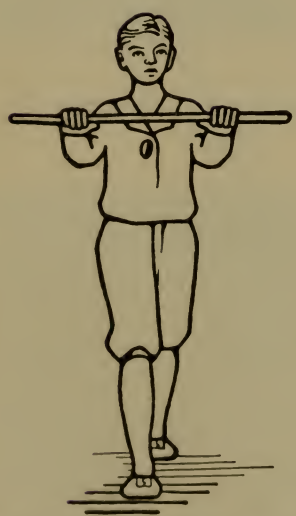


Fig. 66. — Wand to chest, with foot placing forward.

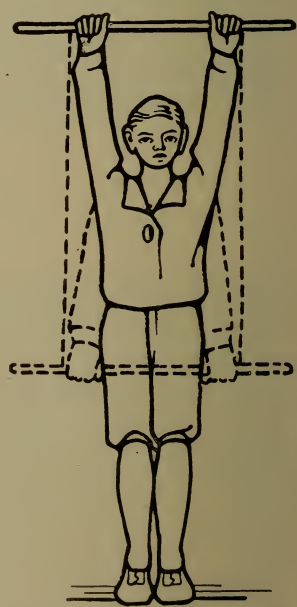


Fig. 67. — Wand raising forward upward, with heel raising.

right — **one! Two! Three! Four!** Continue in this time: **one, two, three, four — go! Stop!** The wand is raised to chest (Fig. 66), and at the same time a forward

step is taken. Watch the posture and use admonitions that will correct *forward head and flat chest.*

2. **Head.** Wand forward, raise, and feet sideways — **place!** Deep breathing with backward bending of head — **one! Two!** Again — **one! Two!**

3. **Leg and Arm.** Wand raising forward upward, with heel raising — **one! Two!** Continue in this time: **one, two — go! Stop!** The wand is raised forward upward (Fig. 67), and at the same time the heels are raised. On the return movement the wand is brought forward downward, and the heels are lowered.

Fig. 68. — Wand lateral position.

4. **Arm.** Wand raising to lateral position right — **one!** To position — **two!** Same to left — **three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!** The wand is raised to the right side, the right arm extended to shoulder level, the left arm crosses the chest; *the left shoulder should not be allowed to drop forward.* At "**Two!**" the wand is brought to position. (Fig. 68.)

5. **Trunk.** (1) Wand to back and feet sideways — **place!**

Trunk to the right — **bend! Raise!** Same to the left — **one! Two!** Continue in this time: **one, two, three, four,** alternating right and left — **go!** The wand remains at the back throughout the entire movement.

(2) With left hand high, wand to vertical position, raise, and leg flinging right, in this time: **one, two — go! Stop!** The wand is raised as in Fig. 72, while the leg is flung to the side; the wand is brought to position as the foot is replaced.

Fig. 69. — Bowling.

6. **Precipitant.** Wand to floor — **place!** Bowling, in this time: **one, two, three, four, five, six, seven, eight — go! Stop!** Take six short running steps forward, beginning right; the right hand is back, as if holding a ball to be bowled; hold position on counts "**seven, eight,**" with left foot forward, and swing right arm forward, as in bowling. This may be continued an indefinite number of times. (Fig. 69. The left hand may be used to equalize the muscular action.) The command, "**Stop!**" should be given at the end of the eighth count to stop the movement. It will then be necessary to bring the class back to the fundamental position by the command "**Position!**"

7. **Breathing.** Wand to position — **place!** Wand to back, and right foot forward — **place!** Deep breathing with backward bending of the head — **one! Two!** Again — **one! Two!** (Fig. 20.)

Admonition.

Pull the waist muscles in.

LESSON III

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

Pass for the apparatus. Class, forward — **march!** Class, **halt!**

1. **Order.** Wand raised to lateral position, right, and right foot sideways — **place!** Wand and foot — **position!** Again — **one! Two!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!**

Admonitions.

Chest well forward.
Good rhythm: one, two.

2. **Head.** Wand over head, and right foot forward — **place!** With a deep breath, head backward — **bend! Raise!** Wand and foot — **position!** Again — **one! Two! Three! Four!**

3. **Leg and Arm.** Wand forward, raise, and right foot sideways — **place!** Swing the left end of the wand to right (this will cross the arms), and right knee — **bend!** Return wand and knees — **stretch!** Again to the left — **one! Two!** Continue in this time, alternating right and left: **one, two, three, four — go! Stop!** Watch position of chest. Work for *good form.* Use two counts for the *bending and stretching.* For position of arms, see Fig. 77.

4. **Trunk.** Alternate knee upward bending, touching wand to knee, in this time: **one, two — go! Stop!** The wand is brought in front of the knee as it is bent. Do not allow the trunk to bend forward on this movement. (Fig. 70.)

Fig. 71. — Slide diagonally forward, right.

Fig. 70. — Knee bending upward, touching wand to knee.

Fig. 73. — Jumping to stride position, with wand to horizontal.

Fig. 72. — Hopping on right foot, with wand to vertical position.

5. **Precipitant.** Slide diagonally forward with the right foot, raise wand to horizontal position over the head, and hop in place three times — **go!** (Fig. 71.) Repeat with the left — **go!** Step back on the right foot, swing wand to vertical position, left hand high, and hop — **go!** (Fig. 72.) Repeat left — **go!** Spring with feet apart, and fling wand to horizontal position over head — **go!** (Fig. 73.) Bring wand to position, jump and cross feet in front — **go!** (Fig. 74.) Repeat, placing feet apart and bringing feet together at end — **go!** Repeat the movement from the beginning, sixteen counts — **go!** To secure good rhythm, correct posture, and definite execution, the class must be constantly stimulated.

Fig. 74. — Wand to position, and feet crossed.

Admonitions.

Wand overhead in jump.
Chest up; right angle at knee.

6. **Breathing.** Feet — **close!** Deep breathing with backward bending of head — **one! Two!** Again — **one! Two!** (See 3 (2), lesson 1, page 116.)

LESSON IV

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

Pass for apparatus. Class, forward — **march!** Class, **halt!**

1. **Order.** Raise the wand to the chest, and right foot forward outward — **place!** Heels — **raise! Sink!** Again — **one! Two! Three! Four!** Wand and foot — **position!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!**

2. **Head.** Wand over head, and right foot forward — **place!** Placing of wand to the back with deep breathing and backward bending of head — **one! Two!** Again — **one! Two!** The wand is placed across the shoulders during inhalation and returned to position over head as exhalation occurs.

3. **Leg and Arm.** Wand to lateral position, right, and knees — **bend!** Knees stretch, and wand — **position!** Wand to the left — **one! Two!** Continue in this time: **one, two,** alternating right and left — **go! Stop!**

4. **Trunk.** Wand over head, and right foot sideways — **place!** Trunk to the right — **twist!** Forward — **twist!** Hands and feet — **position!** Again — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go!**

Admonitions.

Twist above the hips.
Stretch up against the wand.
Keep hips to the front.

5. **Precipitant.** Wand to the floor — **place!** Basket ball tactics. In this time: **one, two, three, four, five, six, seven, eight — go! Stop! Position!** At "**one, two**" jump lightly in the air, clap the hands over the head as if catching a ball. At "**three, four**" bring the ball to the chest as if ready to shoot for basket. At "**five, six**" shoot for basket. At "**seven, eight**" both arms are extended at the sides as if guarding.

6. **Breathing.** Wand to position — **Place!** Raise the wand to the chest, and feet — **close!** Deep breathing, with backward bending of head — **one! Two!** Again — **one! Two!**

LESSON V

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

Pass for the apparatus. Class, forward — **march!** Class, **halt!**

1. **Order.** Raise and turn the wand so that the left arm crosses the right (**3**, lesson 3, page 325), and right foot forward — **place!** Hands and foot — **position!** Same to the left — **one! Two!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!** (Fig. 77.)

Admonitions.

Chest high.
Keep together.

2. **Head.** Wand to chest, and right foot sideways — **place!** Head to right — **twist!** Forward — **twist!** Wand and foot — **position!** Same to the left — **one! Two! Three!**

Four! Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!**

3. **Leg and Arm.** Wand to back, and right foot forward — **charge!** Hands and foot — **position!** Same to the left — **one! Two!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!** *Watch the position of the head,* as there is a tendency to drop it forward. (See **3,** lesson 4, page 306.)

4. **Arm.** Wand to back — **place!** Over head — **place!** To chest — **place!** To position — **place!** Continue in this time: **one, two, three, four — go! Stop!** Pause between the parts of the movement.

5. **Trunk.** Wand to lateral position right, and right foot sideways — **place!** Trunk to the right — **bend! Raise!** Hand and foot — **position!** Same to left — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!**

6. **Precipitant.** Transferring the weight to the left foot — **one!** Bending the right knee, placing the wand to the knee, and hopping on the left foot — **two!** Same with the right — **three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go!** Class, **halt!** At "**one!**" the weight is transferred to the left foot. At "**two!**" the right knee is bent and a hop is taken on the left foot. At "**three!**" the right foot is replaced, and the same repeated with bending of the left knee on "**four!**" Two counts are allowed for the halt. This leaves the pupil with one knee bent upward. (See Fig. 35.) Then give the command "**Position!**" to bring the body back to the fundamental position.

7. **Breathing.** Wand to back, and feet sideways — **place!** Deep breathing, with backward bending of head — **one! Two!** Again — **one! Two!**

LESSON VI

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

Pass for the apparatus. Class, forward — **march!** Class, **halt!**

1. **Order.** Wand raising forward, with alternate foot placing forward outward, beginning right — **one! Two! Three! Four!** Continue in this time: **one, two, three, four — go!** (Fig. 27.)

2. **Head.** Wand to back, and right foot backward — **place!** Deep breathing, with slow wand raising upward and head bending backward — **one! Two!** Again — **one! Two!** The wand is raised slowly upward, the hands pushing against the wand. The return movement is *quick.* (Fig. 32.)

3. **Leg and Arm.** (1) Wand to chest, and right foot sideways — **place!** Wand over head and knees (heels on floor) — **bend!** Wand to the chest and knees — **stretch!** Wand and foot — **position!** Again — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!**

Admonitions.

Stretch up against the wand.
Backs flat.

(2) Raise wand forward, and right forward — **charge!** Rowing — **one! Two!** Continue in this time: **one, two — go! Stop!** At "**one!**" the wand is pulled in toward the body, weight transferred to the backward foot, the forward knee straightened, and the rear knee slightly bent.

At "**Two!**" the forward knee is bent, the rear knee straightened, the arms are straightened and pushed forward downward against wand. (Fig. 75.) Pupils tend to tip back from the waist line. Prevent this by warning them to bend the rear knee.

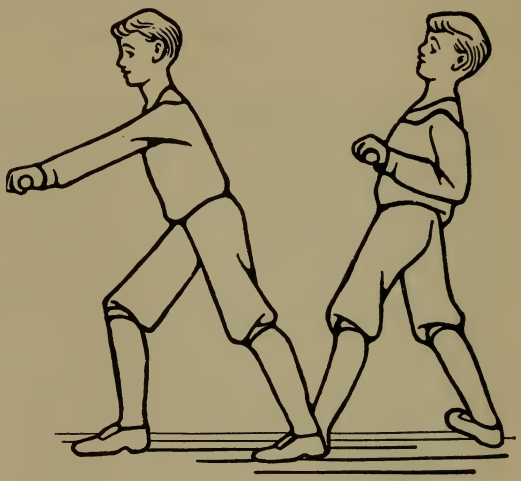


Fig. 75. — Rowing.

4. Trunk. Wand to chest, and right foot sideways—**place!** Wand to the back, and trunk to the right — **bend!** Wand to chest and trunk — **raise!** Wand and foot—**position!** Same to the left — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left—**go! Stop!** The wand is changed from chest to back during the bending and returned during the raising.

5. Precipitant. Wand to floor — **place!** Alternate rows face the back of the room. **On your marks! Get set! Go!** Run around one row of seats, and run in place on reaching own seat. Class, **halt!** (See **5**, lesson 14, page 277.)

6. Breathing. Apparatus remains on the floor. Hands on head, and feet sideways — **place!** Deep breathing, with backward bending of head — **one! Two!** Again — **one! Two!**

LESSON VII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

Pass for the apparatus. Class, forward — **march!** Class, **halt!**

1. **Order.** Wand to chest, and right foot backward — **place!** Wand and foot — **position!** Again with the left — **one! Two!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!**

2. **Head.** Deep breathing with backward bending of the head — **one! Two!** Wand raising forward, with right foot placing forward outward — **three!** Wand and foot to position — **four!** Again — **one! Two! Three! Four!** Make the movements on "**three**" and "**four**" *quick* and *exact.*

Fig. 76. — Paddling.

3. **Leg and Arm.** (1) Paddling — **one! Two!** Continue in this time: **one, two,** alternating right and left — **go! Stop!** At "**one!**" a lunge is made to the right, the left end of the wand is raised to vertical position, and the wand is swung toward the right side of the body with

a downward backward motion; that is, as if dipping the paddle and pushing the water backward, in order to send the canoe forward. At "**Two!**" the alternate knee is bent, the right end of the wand is raised, and the paddling is done to the left in the same manner. (Fig. 76.) The movement is continued with alternate knee bending and stretching, and a swinging of the wand sideways and downward from right to left.

(2) Knee bending with turning of the wand — **one! Two!** Continue in this time: **one, two,** with alternating turning of the wand right and left — **go!** (Fig. 77.) **Stop!**

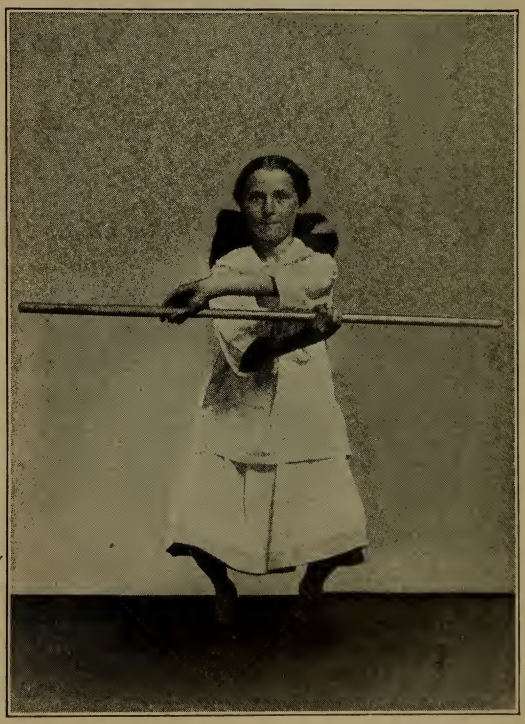


Fig. 77. — Turning of the wand with knees bent.

4. Trunk. Raising wand over the head, and kneeling on the right knee — **one!** Trunk twisting to the left — **two!** Forward — **three!** Wand and foot, position — **four!** Again — **one! Two! Three! Four!** (See **3** (1), lesson 12, page 232.) Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!** The rhythm should be *slow* for this movement. (See **4,** lesson 15, page 145.)

5. **Precipitant.** Change step, with wand flinging over head — **one! Two!** Again — **one! Two!** Continue in this time: **one, two,** alternating right and left — **go! Stop! Position!** At "**one!**" a spring is taken, the right foot is placed two foot-lengths forward, the toes up; the wand is flung forward upward over the head. At "**Two!**" a spring is taken, the left foot placed forward, the right backward, and the wand brought downward to position. (Fig. 78.)

Fig. 78. — Change step, with wand flinging over head.

6. **Breathing.** Wand to back, and right foot backward — **place!** Deep breathing, with backward bending of head — **one! Two!** Again — **one! Two!**

LESSON VIII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

Pass for the apparatus. Class, forward — **march! Class, halt!**

1. Order. Wand forward, raise, and right foot sideways — **place!** Wand forward upward, and heels — **raise!** Wand to horizontal, and heels — **sink!** Wand and foot — **position!** Same with the left — **one! Two! Three! Four!** Continue in this time, alternating right and left: **one, two, three, four — go! Stop!**

2. Head. Wand forward, raise, and right foot forward outward — **place!** Wand raising forward upward, and downward to back, with deep breathing — **one! Two!** Again — **one! Two!** The wand is raised from forward position, straight upward and downward across the shoulders on inhalation; during exhalation the wand is returned to forward position. For arm movement, see Fig. 79.

Fig. 79.—Wand raised from forward position over head to back.

3. Leg and Arm. Wand over the head, and right foot sideways — **place!** Knees — **bend!** Knees — **stretch!** Wand to position, and foot — **position!** Same with the left — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!** (The heels remain on the floor.)

Admonitions.

Push up against the wand.
Backs flat.

4. Trunk. Wand over the head, and right forward — **charge!** Wand to floor and trunk forward downward — **bend!** Wand over head, and trunk — **raise!** Wand and

foot — **position!** Same with the left — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go!** *See that the back is not hollowed as the trunk is raised.*

Admonition.

Body in a line from heel to top of head.

5. **Precipitant.** Alternate knee bending upward, touching wand to knee and hopping once on each foot, in this time: **one, two, three, four — go!** Class, **halt!**

6. **Breathing.** With a deep breath, wand forward upward — **raise!** Forward downward — **sink!** Again — **one! Two!**

SEVENTH GRADE

GAMES

VOLLEY BALL

Active.
Playground or gymnasium.
2–30 players.
Volley ball; a tennis net about two feet wide.

The average size of the field is fifty by thirty feet, or larger if there are more than ten players on a side. The ground is divided into halves by a net which is stretched, between two posts, six feet six inches above the ground. The posts should be placed a foot outside the boundary line of the court.

The players are divided into two teams. The members of each team are numbered, and scatter evenly over their division.

The object is to keep the ball in motion over the net by lightly batting it back and forth with the hand. The ball must not touch the ground nor go outside of the bound-

ary line. The team sending the ball over the net so that it lands on the ground on the opponents' side scores a point.

Start and Rules. Number One of the serving team stands with foot on the rear line, tosses the ball up with the left hand, and bats it across the net with the open palm of the right hand. The server has two trials to send the ball across the net. If he should fail to do this on the first trial, or if the members of the team know his serve and wish to assist him at the beginning, the server bats the ball as before, at least ten feet, and then the ball is assisted on its way by other members of the team. Should the assisting players fail to put the ball over the net the server does not get a second trial, even though he has had but one. Number One continues serving until his side fails to return the ball, or until he has made two faults in succession. The faults may be (1) The ball hits a player on the server's side. (2) The ball hits the net. (3) The ball is sent outside the boundary line.

The ball must always be batted with the open palm. Any number of players may hit the ball to send it across the net; no player may hit the ball more than twice in succession, but a player may bat it again after it has been hit by some other player. The volleying of the ball continues until one of the sides fails to return it.

A ball which hits the net is a dead ball and counts as a failure in return unless it is a service ball. If it is a service ball, the server loses one of his trials.

A ball which hits any object and bounds into court is considered to be in play.

If a player on the serving side hits the net, the ball is put out of play and goes to the opponents. Should he be on the receiving side, a point is scored by the serving side.

The ball is then passed to Number One of the opposing team, who serves until he fails.

The players serve by number, teams alternating.

Score. The only side which scores is the serving side, with a few exceptions. Each time the serving side sends the ball so that it passes the net and lands on the ground of the opponents' court, the serving side scores one point. When the receiving side sends the ball so that it lands on the ground of the serving side, it does not count a point. The ball passes to the receivers and they become servers.

A ball sent under the net counts against the side sending the ball, and scores a point for the opponents. A ball which is sent outside the boundary line and which bounces in again, is in play, but counts a point against the side sending it out. If a player catches or holds a ball, a point is scored for the opponents.

The game is finished when all players on both sides have served.

BLACKBOARD RELAY

Active.
Schoolroom.
10–50 players.

The players remain seated in rows of equal numbers. The last player in each row has a piece of crayon. At a signal he runs forward, writes a word on the board, returns and gives the crayon to the person in front of him. This player runs forward, writes a word next to the first, that will bear relation to it, returns and gives the crayon to the pupil who sits in front of him; and so on until the last player runs forward, finishes the sentence and punctuates it, then runs back to his seat and holds up his hand as a signal to the teacher.

Score. Five points are counted for speed (the side which gets back first), five for neatness, five for punctuation, five

for spelling, five for writing, and five for construction. The side which has the largest score wins the game.

DODGE BALL III

Ball game. Active.
Playground or gymnasium.
Basket ball or volley ball.

The field is divided into three equal divisions, each about thirty by thirty feet. The players are divided into three teams, A, B, and C (or black, white, and red). Each team plays in one third of the field; each end team tries to hit as many players as possible of the center team. The center players try to hit those in the end teams. The game is played in three innings of from five to ten minutes each.

At the start, A is in the center, with B and C in the end courts. The ball is thrown up in the center by the teacher. A member of the A team tries to catch it. As soon as the whistle blows, the members of the end teams run to the farthest boundaries of their fields. The player who catches the ball runs to the division line of his territory, but does not step over the line; he tries to hit one of the players of team A with the ball. Should he succeed, the teacher blows the whistle and a point is scored. The player who is hit does not leave the field. The ball is brought back to the center and again tossed up. The ball must be a fly ball to count as a score. If the ball which the center player throws, fails to hit any other player, one of the players in the end divisions tries to secure it as it rolls or bounces into his division, runs with it to the division line, or passes it to some one on his own team who throws it at the center team. Should it hit some one of team A, the whistle is blown and the ball tossed up in the center as in the beginning. If the ball does not

hit a player, it may rebound into the territory at the opposite end; these players then secure the ball and try to hit the center players. *The end teams do not try to hit each other.*

At the end of the first inning, the A's change with the B's. At the end of the second inning, the B's change with the C's. *Score.* During an inning each team scores according to the number of opposing players that have been hit. At the end of the third inning the team having the fewest number of players hit, wins the game.

If the game is played by boys and girls, a volley ball should be used. In an unmixed class, a basket ball may be used.

HAND FOOTBALL

Ball game. Active.
Playground or gymnasium.
6–18 players.
Basket ball.

The ground should be about fifty feet wide. The players are divided into two teams which line up opposite each other in straight rows. The rows should stand about ten feet in front of the rear boundary lines. A player is chosen from each side to act as kicker. The two players stand facing each other, about ten feet apart. The teacher stands at the side of the center and throws the ball so that it will fall between the two kickers. Each kicker tries to kick the ball over the heads of his opponent's team; they try to prevent this by batting the ball back with their hands. They are not allowed to kick, to grasp the ball, or leave their places. The kicker sending the ball over the head of his opponent wins the game.

LONDON LOO

Active.
Playground or gymnasium.
10–30 players.

This is played like "Ham, ham, chicken, ham, bacon", (see page 282), until *three* players are caught; then the catchers must join hands and tag without breaking the line. The end members are free to use their outside hands. The center players may also use clasped hands if the runners try to go through the center of the line.

BLACK AND WHITE

Active.
Playground or gymnasium.
10–50 players.
A disk or coin.

A line is drawn as the center of the court, and on each side of this about fifteen feet away parallel lines are drawn to form the boundaries of the goals. The players are divided into two teams, black and white, who stand facing and are toeing the division line. It should be decided before beginning the game which side of the court will mean black and which white.

The teacher tosses the coin in the air, then calls "Black" or "White" according to the side which is uppermost. The team whose side is uppermost chases and tries to tag the other team, who dash immediately to their goal of safety (beyond the fifteen-foot line). All those who are tagged must join the opposing team and assist them in tagging.

Then the teams come back to the position which they had at the start, and the process is repeated. The side which has

caught the greatest number of opponents in a stated length of time (decided before beginning the game), is the winner.

FOX AND GEESE

Active.
Playground or gymnasium.
10–30 players.

One player is the fox, and another the gander. The remaining players are the geese; they stand in a line back of the gander, each with his hands resting on the shoulders of the player in front of him. The fox tries to tag the last goose; while the gander with arms raised to the side, jumps about and tries to protect the geese. The geese assist the gander by twisting their line, going first one way and then the other. If the fox tags the last goose, the fox becomes the gander, and the goose that has been tagged becomes the fox.

POTATO RACE

Active.
Playground or gymnasium.
10–50 or more players.
Potatoes or blocks of wood.

The ground is marked off with a starting line, and opposite the place where each team will stand, a series of spots (six to ten in number) are made from four to six feet apart. A potato, a block of wood, or any other small article which is easy to get hold of is placed over each spot.

The players are divided into teams who compete against each other as in "Single Relay Race" (page 153). At a signal, the leader in each line runs forward, picks up a potato (he may start at either end), runs back and places it in a box or circle which is placed, before starting the game, at the leader's left. He then runs back, picks up a second potato

and deposits it in the box. This is continued until all the potatoes are placed in the box. The player then touches the hand of the person next in line (as in "Single Relay Race") and goes to the rear of the line, while the second player takes the potatoes singly, places them on the spots, then tags the person next in line. This process is continued until all have run. The team whose last player dashes across the starting line first wins the race, unless they have more fouls than the other competing teams.

The leader of the line should hold up his hand as soon as it is touched, to assist the teacher in judging the winner.

Fouls. (1) Stepping over the starting line before the hand is touched. (2) Reaching over the starting line with the hand before being tagged. (3) Not placing the potato exactly on the spot. (4) Not depositing potato in the box or the center of the circle.

Note. The following games, which have been previously played, may be repeated with pleasure.

Prisoner's Base. (See page 285.)
Third Man. (See page 286.)
Last Man. (See page 240.)
Bombardment. (See page 281.)
Dodge Ball II. (See page 246.)

SEVENTH GRADE

RHYTHMIC PLAYS

JUMPING JACK

Music, Jumping Jack's Jubilee, by Wood. It may be secured at any music store.

In counting the measures for this play, do not include the introduction.

Formation. Lines — any number, facing forward. This play is best suited to boys.

I. *a.* Measures 1–2. Clap hands and slide diagonally forward to the right, and hop four times. (Fig. 91.)

Measures 3–4. Repeat left.

b. Measures 5–6. Place hands on hips; step back on the right foot; hop; raise and swing the left foot forward. Repeat, stepping back on the left foot.

Measures 7–8. One polka step to the right. (See I, Clap Dance, page 257.) Jump and place the feet apart with the arms stretched diagonally upward over head. (Fig. 52.)

Measures 9–16. Repeat the same step to the left.

If desired, the music may be repeated as it is written and the step repeated right and left.

II. Measures 17–18. Bend the right elbow, extend the left arm back; spring, and place the right foot forward with the toe up. Spring, place the left foot forward, and change arms.

Measures 19–20. Repeat, with four quick changes of hands and feet.

Measures 21–24. Repeat I *b*.

Measures 25–32. Repeat the same step, starting with the left foot.

The music may be repeated as it is written, and the step repeated right and left.

III. Measures 33–34. Clap hands, slide diagonally forward right, and turn around to the right with four hops.

Measures 35–36. Repeat, turning to the left.

Measures 37–40. Repeat I *b*.

Measures 41–48. Repeat the same step, starting to the left.

IV. Measures 49–50. (Rag doll figure.) Flop over to

the left side, right toe touching; both hands hang limp in front, weight on the left foot. Repeat to the right.

Measures 51–52. Repeat three times in quick time.

Measures 53–56. Repeat I *b*.

Measures 57–80. Repeat the step three times — left, right, left.

V. Measure 1. Jump with heels together, bend knees, and cross arms in front at about the elbows. Jump, and place feet apart, arms stretched diagonally upward over head.

Measure 2. Repeat.

Measures 3–4. Repeat four times, in quick time.

Measures 5–8. Repeat I *b*.

Measures 9–16. Repeat the same step.

VI. Measures 65–80. (Last sixteen measures of trio.) Repeat the first step, and end with the right elbow bent, the left arm extended backward, and the right foot forward with the toe raised.

HIGHLAND SCHOTTISCHE

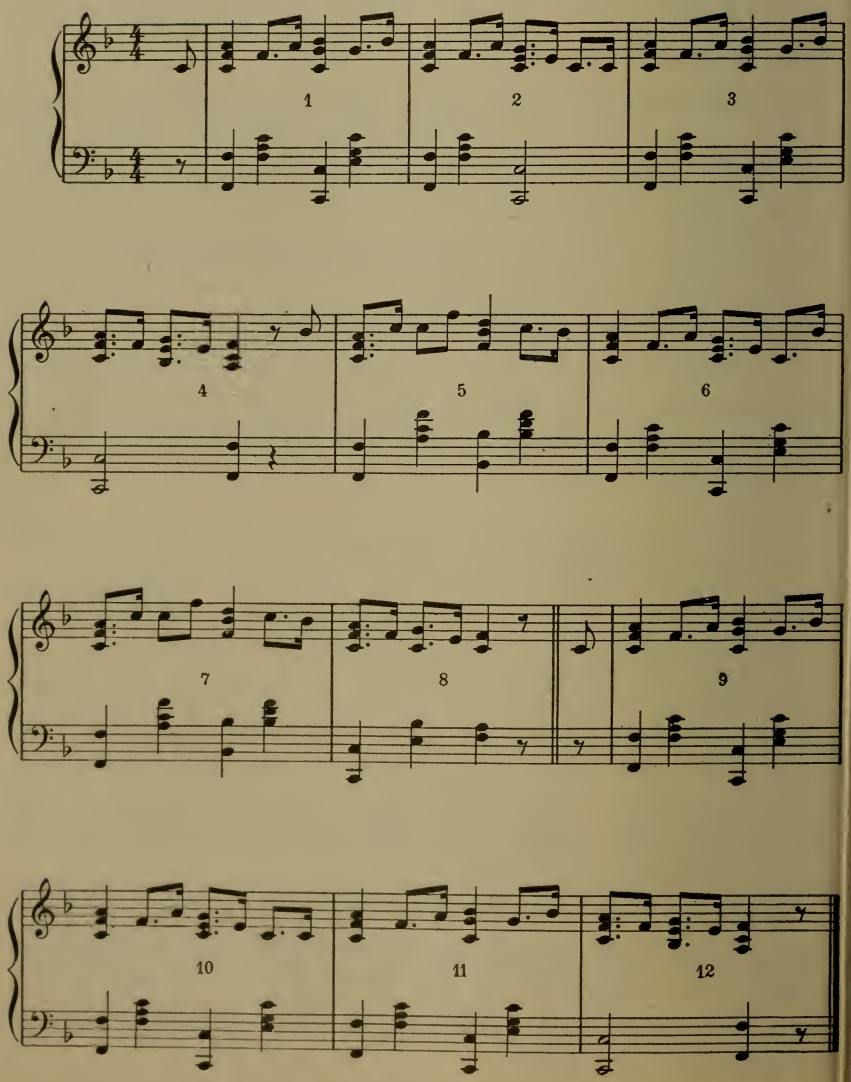
Formation. Single circle. Partners face. Left arm extended in half circle over head, right hand on hip.

I. Measure 1. Touch the right toe to the right and hop on the left foot. Raise the right foot back of the left calf, keeping the right knee turned well out to the side, and hop on the left foot. Touch the right toe to the side, and hop on the left foot. Raise the right foot in front of the left calf, and hop on the left foot.

Measure 2. Schottische step to the right side. Slide to the right side on the right foot; draw the left foot to the right; transfer the weight to the left foot; step to the side on the right; hop on it, and swing the left foot forward with the toe pointed downward.

Highland Schottische

Scotch



Measures 3–4. Repeat step used in measures 1–2. Reverse position of the arms, and start with the left foot.

Measures 5–8. Repeat all of step above.

II. Measure 9. Partners hook right arms, and place left hands on hips; turn about to the right; with three running steps, starting with the right foot, hop on the right foot and extend the left foot forward.

Measure 10. Continue, turning to the right.

Measures 11–12. Hook left arms and repeat the step used in measures 9–10. On the last measure, run forward with four running steps and meet a new partner.

This is repeated from the beginning with the new partner.

VARSOVIENNE

This play will be most successful in a class for girls. This description, however, considers a boy and a girl as partners.

Formation. Double circle. Partners facing forward. The boy places his right arm across the shoulder of the girl, takes her right hand over her right shoulder; join left hands in front.

I. Measures 1–2. Both start with the right foot and slide diagonally forward right; bring the left foot up to the right and transfer the weight to it; step to the side with the right foot and point the left; or the heel may be placed on the floor with the toe raised. (Varsovienne step.)

Measures 3–4. Repeat to the left.

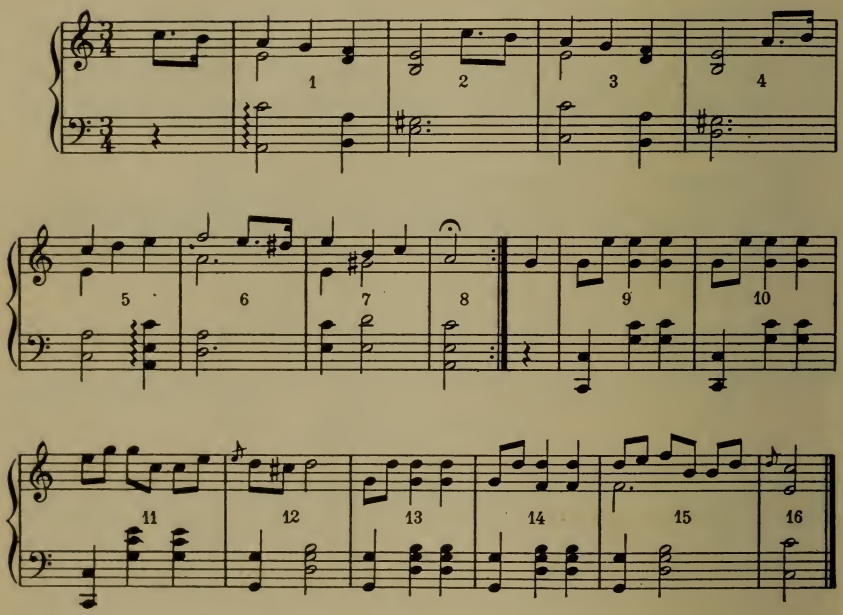
Measures 5–8. Repeat right and left.

II. Measures 9–10. Two mazurka steps diagonally forward to the right: Slide diagonally forward right, bring the left foot up to the right; hop on the left, raise the right foot with bent knee, and kick the foot to the side.

Varsovienne

German

Arr. by Ethel S. Drummond



Measures 11–12. One varsovienne step to the right, and point the left foot forward.

Measures 13–14. Two mazurka steps to the left.

Measures 15–16. One varsovienne left, and point the right foot forward. Each time bend toward pointed toe.

THE SAILOR'S HORNPIPE

Formation. As many lines as wished, or as a solo.

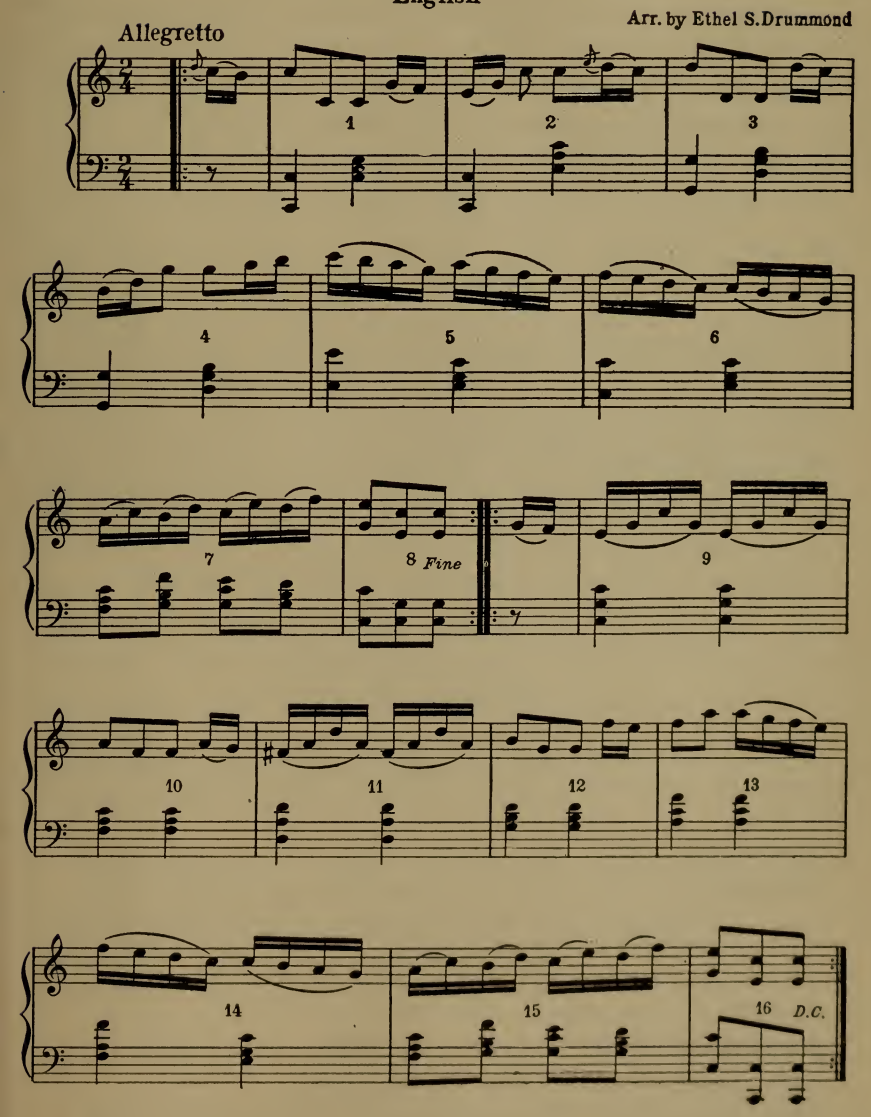
I. Measures 1–6. Arms folded. Begin with the right foot, polka step in a circle from left to right, and face front. (See I, Clap Dance, page 257.)

Measure 7. Stamp the right foot. Stamp the left foot.

The Sailor's Hornpipe

English

Arr. by Ethel S. Drummond



Brush the toe of the right foot backward, transferring the weight to it, and place it beside the left.

Measure 8. Stamp on the left foot. Swing the right forward high in the air, and spring upon it, at the same time swinging the left foot forward; place the left foot beside the right and hold the position. The spring is made high in the air with a quick kick, and the feet swing well forward.

II. Measure 1. With arms folded, open heels so that toes are turned in. Turn the feet out and hitch forward, placing the left heel in front of the right toe.

Measure 2. Open the heels so that the toes are together. Turn the toes out, and place the right heel against the left toe.

Measures 3–6. Same as measures 1–2.

Measure 7. With a light spring, jump, and place the right foot forward with the toe raised. Repeat, changing the feet, and placing the left foot forward.

Measure 8. Three quick changes, right, left, right.

III. Measure 9. Look up. Hold the right hand high, the left hand near the waist as if grasping a rope. Hop on the left foot and touch the right toe to the floor. Hop again on the left foot and touch the right heel. Pull the right hand down until it is at the waist. Repeat with the opposite hand and foot.

Measures 10–14. Repeat the step.

Measures 15–16. Same as measures 7–8, second step.

IV. Measures 9–10. Pay out the slack. Make motion as if letting out a rope, and take many short steps diagonally backward on the heels.

Measures 11–12. Repeat to the left.

Measures 13–14. Repeat to the right.

Measures 15–16. Same as measures 7–8, second step.

V. Measure 1. Place the palm of the right hand at the waist, and the left hand at the back with the palm out. Slide diagonally forward on the right foot, with the left knee extended well out to the side, and hop on the right foot, hitching up trousers in sailor fashion. Place the left foot on the floor, hop on it, and raise the right well forward.

Measure 2. Place the right foot behind the left, step to the side with the left; place right foot in front of left and hop on it.

Measures 3–4. Repeat step, starting with left foot, reversing position of the arms.

Measures 5–6. Repeat step, starting with the right foot, reversing the position of the arms.

Measure 7. Slide on the left foot, turning toward the left, hop on the left and make a complete turn, facing front.

Measure 8. Make three quick foot changes, as in measure 2, of the second step.

VI. Measures 1–8. Repeat Part I, and end with a salute.

TRENCHMORE

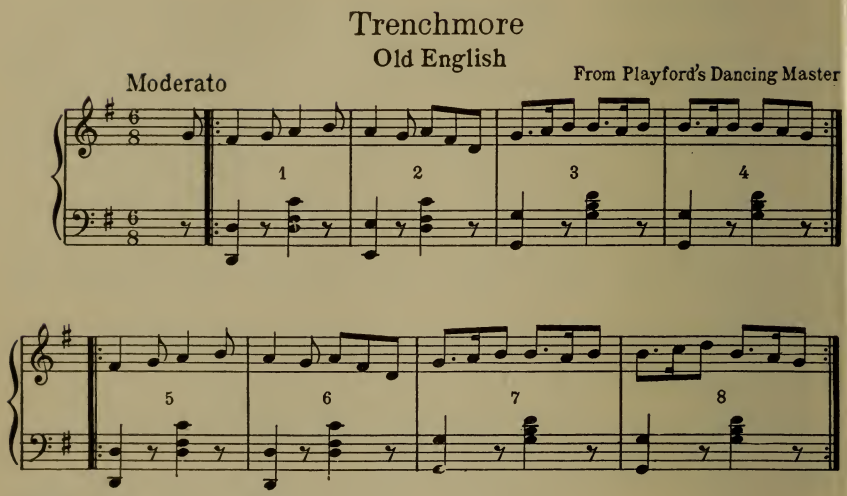
Formation. Two long lines, divided into sets of three, stand facing each other. The girls are in one line, the boys in the other.

I. Measures 1–2. Pupils in each line join hands and walk forward three steps, bringing the feet together.

Measures 3–4. The lines retire in same manner.

Measures 1–4. Repeat the above step.

II. Measures 5–8. The boy and girl who form the head couple turn to the outside of their lines with a sliding step; move down the outside of the lines, meet at the foot, join



hands and dance up the center between the lines to their places (casting off).

Measures 5–8. Repeat, casting off.

III. Measures 1–4. The second couple join hands and raise their arms, forming an archway. The first couple joins hands and, with sliding step, pass under the archway and stand below third couple, with hands joined and arms raised. The third couple pass under the archway formed by the first couple.

Measures 1–4. The above step is repeated. The second couple pass under the archway formed by first couple. The third couple then pass under the archway formed by second couple. This will bring the set back to original position.

IV. Measure 5. First boy balances to second girl. (See II, Sellenger's Round, page 248.)

Measure 6. Balances to partner.

Measure 7. Balances to third girl.

Measure 8. Balances to partner.

Measures 5–8. First girl balances to second boy, then balances to partner. Repeats to third boy and to partner.

V. Measures 1–4. First couple casts off as in second step.

Measures 1–4. Repeat, casting off.

VI. Measures 5–8. The first boy turns the first girl with the right hand, the second girl with the left hand, and, passing on down the line, the third girl with the right hand. At the same time, the first girl turns the first boy with the right hand, the second boy with the left hand, and the third with the right. The partners meet at the foot of the line, join hands, and take a sliding step up to second place in the line.

The play is repeated with the second couple starting as first couple.

Repeat music as many times as is necessary.

CLASS DAY SCHOTTISCHE

Formation. Double circle. Partners face forward, joining inside hands. Boys place outside hands on hips. Girls take hold of skirts.

Boy's part described; girl's, counterpart.

I. Measure 1. Schottische step diagonally forward left, away from partners. (See Highland Schottische, page 347.)

Measure 2. Schottische step to the right, toward partner.

Measure 3. Drop hands, slide diagonally forward left, left arm extended forward, right arm back. (Fig. 91.) The sliding is done away from partner. Repeat the sliding toward partner, with hands on hips.

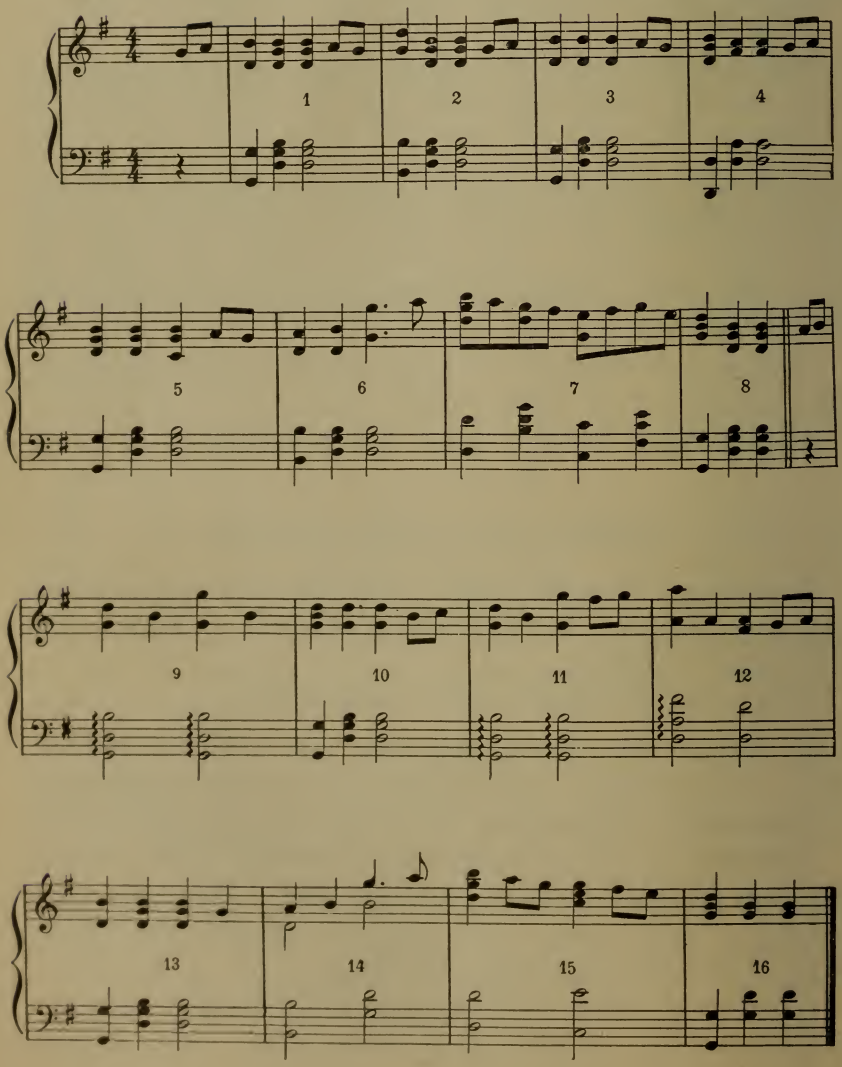
Measure 4. Repeat sliding step left and right.

Measure 5–8. Repeat all of above step.

Class Day

Schottische

Arr. by Ethel S. Drummond



II. Measure 9–10. Face partner, take one schottische step moving forward left, counter-clockwise; as the hop is taken on the left foot, the right foot is swung forward, and a turn is made so that partners are back to back. Repeat schottische step, back to back, and face partner at the end of the step. Partners do not release grasp.

Measures 11–12. Repeat with two schottische steps, the first face to face, the second back to back.

Measures 13–16. Starting with the left foot, take eight slow walking steps forward.

Repeat from the beginning.

EIGHTH GRADE

GYMNASTICS

LESSON I

All exercises written for the right side should be given the same number of times on both sides.

Each movement should be finished and the body brought back to the correct fundamental standing position before the next exercise is given. (See Directions for Teaching the Lessons.)

Aims. Educational, corrective, and hygienic aims should be apparent in every gymnastic lesson. Educational effect is secured in mental alertness and prompt response to command. Corrective effect is sought by stimulation of good habits in posture. Hygienic effect is produced by deepened breathing and quickened circulation.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Hands on hips — **place!** Knee bending and stretching, and heels sinking, in this time: **one, two, three** — **go!** Continue, in same time — **go! Stop!** (See **3,** lesson 8, page 133 and **3,** lesson 14, page 143.)

2. **Head.** Hands on head — **place!** With a deep breath, head backward — **bend!** Arms forward — **bend!** On head — **place!** Again — **one! Two! Three! Four!** For alterna-

tion of breathing and arm movements, see **2**, lesson 2, page 261; for breathing and arm positions, see **4** (2), lesson 6, page 129, and **2**, lesson 3, page 119).

3. Leg and Arm. With palms up, arms sideways — **raise!** Arms upward, raise, and heels — **raise!** Arms sink to shoulder level, and heels — **sink!** Again — **one! Two!** Continue in this time: **one, two — go! Stop!** For arm movement, see **4**, lesson 12, page 140, and for foot movement, see **3**, lesson 2, page 119. These movements are combined. (See Directions for Teaching the Lessons, for the use of "**Stop!**")

4. Trunk. Arms upward, bend, and feet sideways — **place!** Trunk forward — **bend! Raise!** Again to the left — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!** (Combination of **2** (2), and **3** (1), lesson 1, page 116; also **5**, lesson 4, page 125, done rhythmically.) See that each part of the movement is finished before the next is started.

Admonitions.

One, two, three, four.
Flat backs.
Heads up.

5. Precipitant. Running in place — **go!** Class, **halt!** (See **5**, lesson 15, page 145; also **5**, lesson 5, page 265.) The hands are brought to position as the run is started.

6. Breathing. West Point breathing — **one! Two!** Again — **one! Two!** (See **7**, lesson 4, page 125.)

Admonitions.

Heads up.
Chests forward.
Pull knees up in front.
Mouths closed.

LESSON II

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Arms forward upward, raise, and right foot forward — **place!** Arms forward downward, sink, and foot — **replace!** Same with the left — **one! Two!** Repeat with sixteen counts, alternating right and left, in this time: **one, two, three, four — go!** The arms are flung forward upward (Fig. 29) and the right foot is placed two foot-lengths forward. (Fig. 20.) (See **4**, lesson 13, page 187.)

2. **Head.** Hands on hips, and right foot sideways — **place!** Trunk to the right — **twist!** With deep breathing, chest — **raise! Sink!** Again — **one! Two!** For trunk twisting and foot placing see **5**, lesson 15, page 145; also **3** (2), lesson 4, page 125.) Hold twist position in breathing.

3. **Leg and Arm.** Arms upward, bend, and to the right — **lunge!** Hands and foot — **position!** Same to the left — **one! Two!** Continue in this time, alternating right and left: **one, two, three, four — go! Stop!** This is performed in same manner as **3**, lesson 8, page 269, except that the arms are bent upward. (Fig. 47.)

4. **Trunk.** Arms forward — **bend!** Touching finger tips to the floor — **stoop!** Arms bend, and knees — **stretch!** Again — **one! Two!** Continue in this time: **one, two — go!** For stooping, see **4**, lesson 1, page 169. *As the knees are stretched the arms are returned to the chest.*

5. **Precipitant.** Jumping forward, with forward swing of arms — **one! Two! Three!** (See **6**, lesson 10, page 182.)

6. **Breathing.** Arm raising sideways, with deep breathing — **one! Two!** Again — **one! Two!** (See **2**, lesson 5, page 128.)

LESSON III

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Left — **face!** Right about — **face!** Left — **face.** Left about, face, and one step forward — **march!** Right, face, and one step to the left — **march!** (See **1**, lesson 4, page 174, and **1** (2), lesson 2, page 217.)

2. **Head.** Arms forward, bend, and right foot sideways — **place!** With a deep breath, head backward, bend, and arms sideways — **fling!** Arms bend, and head — **raise!** Hands and foot — **position!** Again to the left — **one! Two! Three! Four!**

3. **Leg.** Hands on hips — **place!** Heels — **raise!** Knees — **bend! Stretch!** Heels — **sink!** Again — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** — **go! Stop!** (See **3**, lesson 8, page 133.)

4. **Arm.** In this time: **one, two, three, four** (irregular rhythm), arm bending and stretching upward and bending and stretching downward — **go! Stop!** (See **4**, lesson 2, page 171, also **4**, lesson 4, page 125, and **Rhythm**, page 5.)

5. **Trunk.** (1) Hands on hips, and right foot sideways — **place!** Trunk forward — **bend! Raise!** Hands and foot — **position!** Same to the left — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!**

(2) "Wood chopping": hands and feet in position — **place!** In this time: **one, two** — **go! Stop! Position!** The left foot is placed obliquely forward two foot-lengths, the fists are closed and raised to the right shoulder as if grasping the handle of an ax. At the command "**Go!**"

the trunk is bent forward from the hips, the knees remain straight, while the arms are flung forward and downward as in the act of chopping. On the return the arms are brought to the left shoulder. This should be repeated, alternating right and left, until the circulation is increased and the breathing deepened.

6. **Breathing.** Hands on hips and feet sideways — **place!** Deep breathing, with backward bending of head — **one! Two!** Again — **one! Two!**

LESSON IV

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Arm raising sideways, with knee bending — **one! Two!** Again — **one! Two!** Continue in this time: **one, two — go! Stop!** (See **3**, lesson 1, page 169.)

2. **Head.** With palms up, arms sideways — **raise!** Arm raising upward, with backward bending of head — **one! Two!** Again — **one! Two! Position!** Care should be taken lest the pupils place their weight on the heels and hollow their backs as the arms are raised to the stretched position.

3. **Leg and Arm.** Arms sideways, raise, and to the right — **lunge!** Hands and foot — **position!** Same to the left — **one! Two!** Continue in this time, **one, two — go! Stop!** (A combination of **4** (1), lesson 2, page 119, and **3**, lesson 8, page 269.) *Do not allow the hands to clap at the sides nor the feet to scrape the floor* as this movement is taken.

4. **Arm.** Arms forward — **raise!** Swimming movement

— **one! Two! Three!** Again, in this time: **one — two, three — go!** (See **4**, lesson 10, page 230.)

5. **Trunk.** Arms upward — **bend!** Alternate leg flinging sideways in this time: **one, two — go!** (See **4**, lesson 13, page 141, and **4**, lesson 11, page 231.)

6. **Precipitant. On your marks! Get set — go!** Class, **halt!** (See **6**, lesson 5, page 307.)

7. **Breathing.** Arm raising forward, with deep breathing — **one! Two!** Again — **one! Two!** (See **4**, lesson 14, page 143.)

LESSON V

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Running in place, with twelve counts — **go!**

2. **Head.** Arms half-sideways, bend, and right foot backward — **place!** Deep breathing, with backward bending of the head — **one! Two!** Again — **one! Two!** (See **4** (1), lesson 7, page 226.)

3. **Leg and Arm.** Arms upward, bend, and right foot forward — **place!** Arms sideways, stretch, and heels — **raise!** Arms bend, and heels — **sink!** Hands and foot — **position!** Same with the left — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!** (For position of the feet, see **3**, lesson 9, page 135.) See that arm stretching is done to the fullest extent. Use "**Stop!**" at irregular intervals, and call the pupils' attention to the fact that they must use *force* and *speed*, rising on the toes, stretching and bending the arms to the fullest extent, but must still finish each part of the movement.

4. **Trunk**. Hands on hips, and right foot sideways — **place!** Trunk to the right — **twist!** Trunk to the right — **bend! Raise!** Again — **one! Two!** Trunk forward — **twist!** Hands and foot — **position!** (For trunk twisting, see **4**, lesson 15, page 145.) The trunk bending follows the trunk twisting; the pupils should be stimulated to contract the waist muscles. (*Pull the belts in.*)

FIG. 80.— Arms and feet crossed in front.

5. **Precipitant**. Jump on toes, with side flinging of arms and crossing of arms and feet on return, in this time: **one, two — go!** Class, **halt!** The arms are raised to shoulder level, and the feet are placed four foot-lengths apart. On the return the arms are crossed in front at the elbows; the feet also are slightly crossed. (Fig. 80.) The command for the halt is started as the feet are apart, thus allowing *two movements* to be made after "**Halt!**" is given. The feet are brought together on the halt.

6. **Breathing**. West Point breathing — **one! Two!** Again — **one! Two!**

LESSON VI

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order**. Hands on head, and right foot forward — **place!** Hands and foot — **position!** Same with the left — **one! Two!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!**

Admonitions.

Arms well back.
Place the foot straight forward.
Weight on both feet.

2. **Head.** Arm circumduction, with alternate foot placing sideways, and backward bending of the head — **one! Two!** Same with the left — **three! Four!** Again — **one! Two! Three! Four!** (See **7**, lesson 7, page 178.)

3. **Leg and Arm.** Arms sideways upward, fling, and knees — **bend!** (Heels off the floor). Arms sideways downward, sink, and knees — **stretch!** Again — **one! Two!** Continue in this time: **one, two,** — **go! Stop!** The arms are flung sideways upward to stretch position (Fig. 29), and at the same time the knees are quickly bent. For description of knee bending, see **3**, lesson 8, page 133.

4. **Trunk.** Arms forward — **bend!** With finger tips touching the floor — **stoop!** With arm bending, knees — **stretch!** Arms sideways — **fling!** Arms — **bend!** Again — **one! Two! Three! Four!** Continue in this time: **one, two, three, four** — **go! Stop! Position!** (Same as **4**, lesson 1, page 169, except that quick arm flinging and bending alternates with stooping.)

5. **Precipitant.** Alternate rows face back of room. Class, forward — **march!** On toes — **march!** Quick time — **march!** Class, **halt!** (See **1**, lesson 14, page 143, and **6**, lesson 2, page 261.) March on the balls of the feet with raised heels when "On toes — **march!**" is given. The arms are bent as the running movement is started.

6. **Breathing.** Arms sideways — **raise!** Backward bending of the head, with arm rotation — **one! Two!** Again — **one! Two!** (See **2**, lesson 7, page 131.) Keep the arms at shoulder level.

LESSON VII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Hands on hips — **place!** Heels — **raise!** Knees — **bend!** Knees — **stretch!** Heels — **sink!** Continue in this time: **one, two, three, four — go! Stop!** (See **3**, lesson 8, page 180, also **3**, lesson 8, page 131.)

2. **Head.** Arms half-sideways — **bend!** Deep breathing, with arm stretching upward — **one! Two!** Again — **one! Two! Position!** At "**one!**" the arms are stretched upward. (Fig. 29.) At "**Two!**" they are brought back to half-bend position.

3. **Leg and Arm.** Hands on hips place, and right oblique — **charge!** Hands and foot — **position!** Same with the left — **one! Two!** Continue in this time: **one, two, three, four**, alternating right and left — **go! Stop!** (See **3**, lesson 7, page 312.)

4. **Arm.** Arm bending upward, and stretching upward and downward, sideways and downward in this time: **one, two, three, four** (irregular rhythm) — **go! Stop!** (See **4**, lesson 3, page 263, and **4**, lesson 5, page 223.)

5. **Trunk.** (1) Hands on head, and feet sideways — place! Trunk bending forward — **one! Two!** Again — **one! Two!**

(2) Hands on hips — **place!** Alternate knee upward bending, in this time: **one, two,** beginning right — **go! Stop!** (Same as **4**, lesson 4, page 174, except that the knee bending alternates, and may be repeated an indefinite number of times.)

6. **Precipitant.** Jump in place, with side flinging of the arms — **one! Two! Three!** (See **6**, lesson 10, page 137.)

7. **Breathing.** Arms upward — **bend!** Deep breathing, with backward bending of head — **one! Two!** Again — **one! Two!**

LESSON VIII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

1. **Order.** Alternate rows face the back of the room. Class, forward — **march!** Class, **halt!** Class, forward — **march!** On toes — **march!** Quick time — **march!** Class, **halt!**

2. **Head.** Arms forward upward — **fling!** Arm parting, with backward bending of head — **one! Two!** Again — **one! Two! Position!** The arms are flung straight forward and upward to stretch position; during inhalation they are parted sideways to shoulder level; on exhalation returned to stretch position.

3. **Leg and Arm.** Arm bending forward with alternate side lunging — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!** The arms are bent forward as the lunge is taken; on the return movement the arms and feet are brought to fundamental position. (Fig. 51.)

4. **Trunk.** (1) Arms sideways, raise, and right foot forward — **place!** Trunk to the right — **bend! Raise!** Hands and foot — **position!** Same to the left — **one! Two! Three! Four!** Continue in this time: **one, two,** alternating right and left — **go!**

Admonitions.

Arms at shoulder level.
Do not allow the arms to clap at the sides.
Keep together, one, two.

(2) "Wood chopping": hands and feet in position — **place! Go! Stop!**

5. **Breathing.** Hands on hips, and feet sideways — **place!** Deep breathing, with backward bending of head — **one! Two!** Again — **one! Two!**

EIGHTH GRADE

DUMB-BELLS

LESSON I

The first series of lessons for the eighth grade should be taught before attempting work with hand apparatus.

All exercises written for the right side should be given the same number of times on both sides.

Each movement should be finished and the body should be brought back to the correct fundamental standing position before the next exercise is given. (See Directions for Teaching the Lessons.)

Aims. Educational, corrective, and hygienic aims should be apparent in every gymnastic lesson. Educational effect is secured in mental alertness and in prompt response to command. Corrective effect is sought by stimulation of correct habits in posture. Hygienic effect is produced by deepened breathing and quickened circulation.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

Pass around the room, take the bells, and march to seats! Mark time — **mark!** Forward — **march!** Class, **halt!**

The bells should be in a box at the side of the room; the first row goes forward, followed by each row in turn. Each pupil takes two bells, and places them on his hips as he marches to his seat. (Fig. 81.) This should be done in quiet, orderly fashion and may be practiced several times until a good result is obtained.

Fig. 81. — Bells on hips.

1. Order. With palms facing, arms forward, raise, and right foot sideways — **place!** Hands and foot — **position!** Same to the left — **one! Two!** Continue, alternating right and left, in this time: **one, two, three, four — go!** *Keep the rhythm definite and work for good form.*

2. Head. Arms half-sideways — **bend!** Deep breathing, with backward bending of head — **one! Two!** Again. (See **4** (1), lesson 7, page 226.)

3. Leg and Arm. Arm bending upward, with right foot placing sideways — **one!** Arm stretching sideways, with knee bending — **Two!** Arm bending with stretching of the knees — **three!** Hands and foot, position — **four!** Same

to the left — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!** The arms are bent as in Fig. 82, and at the same time the foot is placed sideways. The arms are stretched to the side, while the knees are bent. (Fig. 83.) The arms and the foot are returned to the fundamental position.

Fig. 82. — Arm bending upward, with bells.

4. **Arm.** Arm bending and stretching upward and downward twice: **one, two, three, four** — **go!** Repeat sideways — **go!** Combined arm bending and stretching upward downward, and sideways downward — **go! Stop!** (See **4**, lesson 5, page 223; also **4**, lesson 2, page 171.)

5. **Trunk.** Arms upward, bend, and feet sideways — **place!** Trunk forward — **bend! Raise!** Arms upward — **stretch! Bend!** Again — **one! Two! Three! Four!** Arm stretching upward alternates with forward bending of trunk.

6. **Precipitant.** Bells on floor — **place!** (Cross the bells so they will remain in place.) Alternate rows face the back of the room. Hurdling: ready — **go!** (See **5**, lesson 2,

page 119, for arrangement of class during jumping; also **6**, lesson 1, page 315, for hurdling.)

7. Breathing. Arms half-sideways — **bend!** Arm

FIG. 83. — Arm stretching sideways, with bells.

stretching sideways with deep breathing and backward bending of head — **one! Two!** Again — **one! Two!**

Bells to hips — **place!** Put away apparatus. Class, forward — **march!**

Admonitions. *Hold the arms back.*
Right angles at elbows.
Palms facing.

LESSON II

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

Pass for the apparatus. Forward — **march!** Class, **halt!**

1. **Order.** Arms upward, bend, and knees — **bend!** Hands down and knees — **stretch!** Again — **one! Two!** Continue in this time, **one, two — go! Stop!** The arms are bent upward at the same time that the knees are bent.

Fig. 84. — Bells to shoulder.

2. **Head.** Arms upward, bend, and right foot forward — **place!** Arm stretching slowly upward, with chest raising — **one! Two!** Again — **one! Two!** (See 4 (1), lesson 6, page 129.)

3. **Leg and Arm.** Bells to shoulders, and right sideways — **lunge!** Hands and foot — **position!** Same to the left — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!** (Fig. 84.)

4. Trunk. Arms sideways, raise, and right foot sideways — **place!** Trunk to the right — **bend! Raise!** Hands and foot — **position!** Same to the left — **one! Two!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!** (See **5**, lesson 10, page 137.)

5. Precipitant. Jig step. Bells on hips — **place!** Hop on left foot, touch right to the side, toe turned in and heel raised — **one!** Hop on left foot, touch right heel to side, with toe turned out — **two!** Hop on left foot, touch right toe in front of left — **three!** Hop on left foot, and extend right foot diagonally forward — **four!** Same, hopping on the right — **one! Two! Three! Four!** Continue in this time, alternating right and left: **one, two, three, four,** — **go! Stop!**

6. Breathing. Arms sideways, raise, and right foot forward outward — **place!** Deep breathing, with backward bending of head — **one! Two!** Again — **one! Two!**

LESSON III

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

Pass for apparatus. Class, forward — **march!** Class, **halt!**

1. Order. Arms half-sideways — **bend!** Click the bells over the head, and right foot forward — **place!** Arms half-sideways, bend, and foot — **replace!** Continue in this time: **one, two, three, four,** alternating right, and left — **go! Stop!** (Fig. 85.) The ends of the dumb-bells are clicked lightly together over the head.

2. Head. Arms sideways, raise, and feet — **close!** Arm rotation, with deep breathing — **one! Two!** Again — **one!**

Two! The arms are raised to shoulder level and at same time the toes are raised and turned slightly inward. The palms face upward at the end of the rotation.

3. **Leg and Arm.** Right foot sideways — **place!** Arm raising forward, with knee bending — **one! Two!** Continue in this time: **one, two — go! Stop!**

Fig. 85. — Bells clicked over head.

4. **Trunk.** Arms upward, bend, trunk to the right, twist, and right foot sideways — **place!** Click the bells, arms backward — **stretch!** Arms — **bend!** Hands and foot — **position!** Again — **one! Two! Three! Four!** Repeat with eight counts in this time: **one, two, three, four — go!** At "**one!**" arm bending, trunk twisting, and foot placing are combined. At "**Two!**" the arms are stretched backward, and the bells are clicked together; the arms are rotated out as the bells are clicked, the little fingers facing. At "**Three!**" the arms are bent. At "**Four!**" the arms are stretched downward, the trunk twisted forward, and the foot replaced. (Fig. 86.)

5. **Precipitant.** Bells on the floor — **place!** Putting the

shot — **one! Two! Three! Four!** Again — **one! Two! Three! Four!** Continue in this time: **one, two, three, four — go! Stop!** At "**one**" the knees are bent, and an imaginary shot is picked up from the floor. At "**Two!**" the right arm is raised to the shoulder, the left arm is raised to horizontal position to balance the body,

Fig. 86. — Bells clicked in back.

Fig. 87. — Putting the shot.

the left toe is touching, and the body is turned at right angles to the direction in which the shot is to be thrown. At "**Three!**" hop on the right foot, moving forward. (The left foot is extended forward.) At "**Four!**" the left toe is touched, the weight transferred to it, and the shot delivered. (Fig. 87.)

6. Breathing. Arm raising forward, with backward

bending of head — **one! two!** Again — **one! Two!** A deep breath is taken as the head is bent.

LESSON IV

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

Pass for apparatus. Class, forward — **march!** Class, **halt!**

Fig. 88. — Bells raised forward, with forward toe touching.

1. Order. Arms forward, raise, and right toe forward — **touch!** Hands and foot — **position!** Arms sideways, raise, and right toe sideways — **touch!** Hands and foot — **position!** Same with the left — **one! Two! Three! Four!** Continue, in this time: **one, two, three, four,** alternating right and left — **go! Stop!** (See Figs. 88, 89; also **1**, lesson 14, page 188; also **1** (2), lesson 12, page 232.)

2. Head. Arm circumduction, with foot placing sideways and deep breathing, beginning right — **one! Two!** Same to

the left — **one! Two!** At "**one!**" the arms are flung forward upward, the right foot is placed to the side, and a deep breath is taken. At "**Two!**" the arms sink sideways downward, the foot is replaced, and exhalation occurs. (See **4**, lesson 16, page 190.)

3. Leg and Arm. Bells to shoulders, and right foot forward — **place!** Arms upward, stretch, and knees — **bend!** Arms bend and knees — **stretch!** Hands and foot — **position!** Same with the left — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!**

Admonition.

Arms well back.

FIG. 89. — Bells raised sideways, with side toe touching.

4. Arm. Arms upward — **bend!** In this time: **one, two, three, four,** arms twice sideways — **stretch!** Arms twice downward — **stretch!** Combine the two movements, and continue bending and stretching in same time — **go! Stop!** From the "**bend**" position the arms are stretched twice sideways, and twice downward, with eight counts for the combination.

5. **Trunk.** Arms upward — **bend!** Bend the knees and touch the bells to the floor — **stoop!** (Fig. 90.) Arms, bend, and knees — **stretch!** Arms upward bend, and backward — **stretch!** Again — **one! Two! Three! Four!** Continue in this time: **one, two, three, four — go! Stop!** (Same as **4**, lesson 1, page 169, except that arm bending and stretching backward alternates with stooping.)

Fig. 90. — Stooping, touching floor with bells.

6. **Precipitant.** Jumping Jack. Bells on floor — **place!** Clap hands, and slide diagonally forward to right, extend left foot backward, and hop three times on the right foot; the right arm is extended forward, the left back — **one! Two! Three! Four!** Repeat to the left — **one! Two! Three! Four!** Fold the arms and step back on the right foot — **one!** Hop, bending the left knee — **two!** Repeat with the left — **three! Four!** Swing the arms to the side (shoulder level) and jump, placing the feet four foot-lengths apart — **one!** Cross the arms in front at the elbows and jump slightly, crossing the feet in front — **two!** Repeat, placing the feet apart — **three!** Jump and cross hands,

foot in front — **four!** Repeat the movement from beginning with sixteen counts — **go!** (Fig. 91. See also **5**, lesson 3, page 325.)

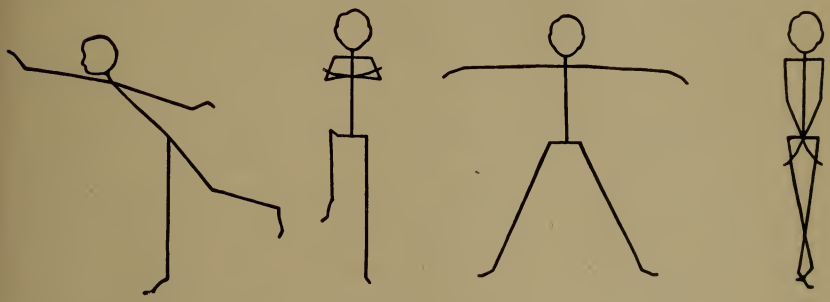


FIG. 91. — Jumping Jack.

7. Breathing. Arms forward — **raise!** Arm parting with deep breathing — **one! Two!** Again — **one! Two!**

LESSON V

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

Pass for the apparatus. Class, forward — **march!** Class, **halt!**

1. Order. Bells on the floor — **place!** Class, two steps forward — **march!** Class, three steps backward — **march!** left about — **face!** Right about, face, and one step forward — **march!** (Work for good form. See **1** (1), lesson 2, page 217.) For description of march steps and facings not in combination, see **1**, lesson 5, page 128; also **1** (2), lesson 13, page 141, and **1**, lesson 8, page 133.

2. **Head.** **Take the bells!** Arms upward, bend, and feet — **close!** Slow arm stretching upward, with deep breathing — **one! Two!** Again — **one! Two!**

3. **Leg and Arm.** Arms sideways upward, raise, click the bells over head, and heels — **raise!** Arms sideways downward, sink, click the bells at back, and knees — **bend!** Arms sideways upward, raise, click the bells over head, and knees — **stretch!** Hands and feet — **position!** Again — **one! Two! Three! Four!** The arms are raised sideways upward, the bells clicked over head, and at the same time the heels are raised; then the arms are brought sideways down to the back (Fig 86), and the bells are clicked together as the knees are bent. From the latter position the arms are raised sideways upward, the bells are clicked, and at the same time the heels are raised. Then the arms are brought sideways downward to fundamental position as the heels are lowered.

4. **Trunk.** Alternate knee upward bending; in this time: **one, two,** beginning right, and clicking bells under the knees — **go!** If this is given to a mixed class, place bells on hips, or click bells in front of knee as it is bent.

Admonitions.

Keep body erect.
Chest up.
Pull the knees well up in front.

5. **Precipitant.** Running in place — **go!** Work for endurance, aiming to run the class for a minute. Watch the expression on the faces, especially of delicate pupils, *and have them stop if they become breathless.*

6. **Breathing.** Bells to shoulders, and right foot forward — **place!** Deep breathing, with backward bending of head — **one! Two!** Again — **one! Two!**

LESSON VI

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

Pass for the apparatus. Class, forward — **march!** Class, **halt!**

1. **Order.** Arms forward upward, raise, and right foot forward outward — **place!** (Do not click the bells over head; palms face.) Hands and foot — **position!** Same with the left — **one! Two!** Continue in this time: **one, two,** alternating right and left — **go! Stop!** (For position of feet, see Fig. 27.)

2. **Head.** Arms upward — **bend!** With deep breathing, head backward — **bend! Raise!** Arms backward, stretch (click bells), and right foot backward — **place!** Hands and foot — **position!** Again — **one! Two! Three! Four!** (Fig. 32.)

3. **Leg and Arm.** Arms upward, bend, and right foot sideways — **place!** Arms to star position, stretch, and knees — **bend!** Arms, bend, and knees — **stretch!** Hands and foot — **position!** Same to the left, **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!** (See **4**, Lesson 5, page 307.)

4. **Arm.** Arm circumduction, four counts — **one! Two! Three! Four!** Continue in this time: **one, two, three, four** — **go! Stop!** This is a four-count movement instead of two or three, as used in previous lessons. At "**one!**" the arms are flung forward upward over the head. (Do not click bells.) At "**Two!**" the arms are lowered sideways

to shoulder level, with palms up. At "**Three!**" the hands are turned (palms down). At "**Four!**" they are lowered to fundamental position. Each part of the movement should be separated from the succeeding part by a *distinct pause. Watch position of the head.*

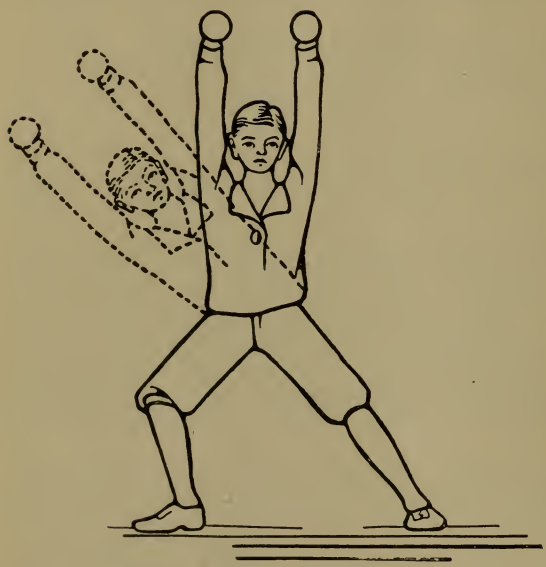


Fig. 92.—Trunk bending from the lunge position.

5. Trunk. Arms over the head, and to the right—**lunge!** Trunk to the right—**bend! Raise!** Arms and foot—**replace!** Same to the left—**one! Two! Three! Four!** Continue in this time, alternating right and left: **one, two, three, four—go! Stop!** From the lunge position the trunk is bent straight to the side, while the arms remain in stretch position. (Fig. 92.) Shoot the arms straight up.

Admonitions.

Stretch upward.
Body in erect position before the trunk is bent.

6. Precipitant. Bells on the floor—**place!** Base ball tactics. Divide the class into six rows. Three rows work together. First row at the right are pitchers. Second row, face the pitchers and act as batters. Third row face the pitchers and act as catchers. Pitchers throw the ball, using four counts—**go!** Batters bat, using four counts—**go!**

Catchers, using four counts, step forward, raise arms, clap hands and hold imaginary ball — **go!** Batters run in place, four counts — **go!** Repeat sixteen counts — **go!** Each movement should be taught separately before the combinations is attempted. Have different boys demonstrate the methods of pitching, catching, and batting. If this is in a boys' class a good deal of time may be spent on mimetic work.

7. Breathing. West Point breathing — **one! Two!** Again — **one! Two!**

LESSON VII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

Pass for the apparatus. Class, forward — **march!** Class, **halt!**

1. Order. With palms up, arms sideways, raise, and knees — **bend!** Hands to position, and knees — **stretch!** Again — **one! Two!** Continue in this time: **one, two — go! Stop!** The palms are turned out at the beginning of the movement.

2. Head. Arms over head, and feet sideways — **place!** Deep breathing, with backward bending of the head — **one! Two!** Again — **one! Two!** The arms are shot straight upward to stretch position; at the same time a light jump is taken and the feet are placed apart.

3. Leg and Arm. Arms upward, bend, and right foot forward — **charge!** Hands and foot — **position!** Repeat with left foot — **one! Two!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!**

4. **Arm.** In this time: **one, two,** right arm upward, left arm forward — **stretch!** With bending and stretching — **change!** Continue in this time: **one, two, three, four — go! Stop!** The arms are bent upward, then stretched; right arm upward and left forward. (Fig. 55.)

Admonitions. *Chests forward.*
Shoulder blades flat.

5. **Trunk.** Click the bells at the back of the body, and right foot sideways — **place!** Arms over head, place, click the bells, and trunk to the right — **twist!** Arms sideways backward, fling, click the bells, and trunk forward — **twist!** Hands and foot — **position!** Again — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!**

6. **Precipitant.** Jumping on the toes, with foot placing sideways and together, clicking the bells over head, in this time: **one, two — go! Stop!** (See **6**, lesson 5, page 128.)

7. **Breathing.** Right foot forward outward — **place!** Deep breathing, with arm circumduction — **one! Two! Three!** Again — **one! Two! Three!** (See **4**, lesson 16, page 190; also, **7**, lesson 7, page 178.)

LESSON VIII

See Directions for Teaching the Lessons.

Clear the desks ready for gymnastics.
Good gymnastic sitting position.
Stand!

Pass for the apparatus. Class, forward — **march!** Class, **halt!**

1. **Order.** Arms forward, raise, and right foot forward — **place!** Arms sideways, fling (palms up), and heels — **raise!** Arms, return, and heels — **sink!** Hands and foot —

position! Again, to the left — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!**

2. Head. Arms upward, bend, and right foot backward outward — **place!** With deep breathing, head backward — **bend! Raise!** Hands and foot — **Position!** Same with the left — **one! Two! Three! Four!** (Fig. 39.)

FIG. 93. — Bells to shoulders, and right forward — **charge!**

3. Leg and Arm. Arms sideways upward, raise, click the bells over the head, and to the right — **lunge!** Trunk remains erect. Hands and foot — **position!** Same to the left — **one! Two!** Continue in this time: **one, two, three, four,** alternating right and left — **go! Stop!** The arms *sink* sideways downward on the return movement.

4. Trunk. Bells to the shoulders, and right foot forward — **charge!** Trunk forward — **bend! Raise!** Hands and foot — **position!** (Fig. 93.) Again — **one! Two! Three! Four!** Continue in this time: **one, two, three, four,** alternating right and left — **go!**

5. **Precipitant**. Bells on the floor — **place!** Alternate rows face the back of the room. Hurdling — **go! Stop!**

6. **Breathing**. Arms upward — **bend!** Arms slowly stretching to star position, with backward bending of head — **one! Two!** Again — **one! Two!**

EIGHTH GRADE

GAMES

CAPTAIN BALL

Ball game. Active.
Playground or gymnasium.
14–30 players.
Basket ball.

The size of the field depends on the number of players. An average size is fifty feet long and thirty feet wide. Circles two and one half to three feet in diameter are drawn at each end of the field, and a neutral strip about three feet wide is laid out across the middle. (See diagram.) The number of circles varies with the number of players.

The players are divided into two teams, each numbering from seven to fifteen. Each team consists of basemen and guards, and a fielder. The basemen occupy the circles in their own territory. The guards stand outside the circles in their opponents' territory. The fielder is at liberty to run about in the central space. The baseman or guard of the center circle is usually captain of his team.

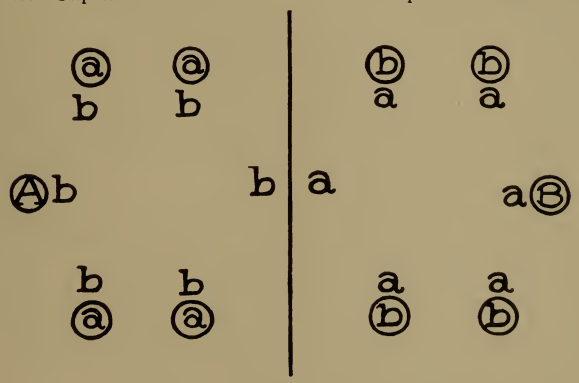
The object is to have the captain catch the ball from one of his basemen. Should the ball be thrown from the fielder or a guard, it does not count. The fielder picks up the ball and tries to send it to one of the basemen, who may then

send it on to the captain. The guards jump and try to prevent the opposing basemen from catching the ball. If the guards secure the ball, they send it on to the fielder, who sends it to a baseman; or the guards may send the ball directly to a baseman.

The teacher throws the ball up between the two fielders, who face their own goals. Both try to catch the ball. The

Arrangement of Teams for Captain Ball

a. Players of team A. b. Players of team B.
A. Captain of team A. B. Captain of team B.



one succeeding sends it to some one on his own side; and by a series of passes (see Basket Ball Rules for Women, published by A. G. Spaulding), it is sent finally to a baseman, and then to the captain. Touching the ball is not enough to secure it. If the ball is not caught at first, it should be tossed up a second time.

Rules. A baseman may step one foot outside his circle, but at no time may he put both feet out. A guard may not step inside the circle with one or both feet. If either of these transgressions occurs, the ball is given to a baseman on the opposing side, who has a free throw (is not guarded) to his captain, although the captain is guarded. A ball going

out of bounds is brought back and thrown up in the center. A ball held by two players on different teams is brought to the center and thrown up between the two fielders. After a goal is made the ball is also brought to the center.

Fouls. (1) Guards stepping in the circle. (2) Basemen stepping out with both feet. (3) Batting or taking the ball away from a player. (4) To overguard (put arms around, or over a player). All guarding must be done in a vertical plane, as in basket ball. (5) Bouncing the ball more than three times in succession. (6) Running with the ball. (7) Holding the ball longer than three seconds. (8) Kicking the ball. (9) Handing the ball (instead of throwing it). The penalty for these fouls is the same as that described under *Rules:* a free throw from baseman to captain.

Score. One point is scored whenever the captain catches a ball thrown by one of his basemen.

The game is played in halves of from ten to twelve minutes, with a rest of five minutes between halves. At the end of the rest period, the basemen step outside of the circles and guards step in. The team having the highest score at the end of the game is the winner.

WAND RACE

Active.
Playground or gymnasium.
10–40 players.
Gymnasium wands.

A starting line is drawn; at a distance of twenty feet from it, and parallel to it, a second line is drawn for a finish line. The pupils are divided into two or more teams of equal numbers of players, who compete against each other. They are lined up in rows with the leader of each team toeing the

starting line. At a given signal, the leader balances a wand on his right forefinger, puts his left hand on hip, and walks forward to the finish line. If the wand falls to the ground, the player must stop and try to balance it again before he goes on. The first player who reaches the finish scores one point for his side. The player then stays beyond the finish line. At a second signal, the next player in each line starts forth with a wand. This continues until all have ended at the finish line. The team having the largest score wins the race.

END BALL

Ball game. Active.
Playground or gymnasium.
10–40 players.
Basket ball or volley ball.

The ground should be about sixty feet by thirty feet, with a line drawn through the center dividing the field into two equal parts thirty feet square. A division for goal is made at each end by drawing a line four feet from and parallel to boundary. The players are divided into two teams with a captain for each, who divides his team into catchers and guards. The catchers (two thirds of the players) stand in one goal. The remaining one third (guards) stand on the opposite side of the center line facing their catchers and in front of the enemy's goal. The order of players on the field should be as follows, considering the teams as A and B; catchers for team A; guards for team B; guards for team A; catchers for team B.

The game is started by having the teacher toss the ball up in the center between the two captains, who try to catch it. The man who catches it throws it to a guard

on his side, and returns at once to his place. The guard throws the ball over to the catchers. Should they succeed in catching the ball, a point is made for that side. The guards of the opposing side try to secure the ball and throw it to their catchers. Whether or not the ball is caught, it is picked up by the catcher and thrown over to his guards. The ball caught by the guards scores nothing for that team. The guards simply throw it back to the catchers again.

Fouls. (1) Stepping over any of the division lines. (2) Walking with the ball. (3) Handing (not throwing) the ball to a player. (4) Holding the ball more than three seconds.

The penalty for a foul is a point for the opponent.

The game is played in eight- to ten-minute halves. Courts are changed at the end of the first half.

The side having the largest score at the end of the second half wins the game.

EVERY MAN IN HIS OWN DEN

Active.
Playground or gymnasium.
10–30 players.

Each player selects a den of his own. One player dares the other players by running out from his den. A second player runs after him; a third, and so on. The second player may tag the first; and the third the first two, but no player who leaves his den may tag a player who left later than he did. However, a player may return to his den and then sally forth with the right to tag these players. Only one player may be tagged at a time. A player who is tagged must leave his own den, go with his captor and assist in catching other players.

The numbers soon dwindle down so that there are two competing parties. The side wins which captures all the players.

BALL STAND

Ball game. Active.
Playground or gymnasium.
6–50 players.
Tennis ball or hand ball.

The players stand about ten feet from a wall or the side of a house. One player has the ball, which he throws against the house, calling the name of one of the other players. The remaining players run in all directions as far as they can. The player whose name is called runs forward and tries to catch the ball. Should he fail, the scattered players return, while the player who failed throws the ball against the wall and calls the name of another player, as described above. Should the player called succeed in catching the ball, he turns about and calls, "Ball, stand!" All players must stand absolutely still, while the one who is "it" tries to hit some one of them. The one who is hit calls "Hit", picks up the ball, calls "Ball, stand", etc. This continues until a player fails to hit some one. The players then return to the wall, while the player who failed tosses the ball against the wall as in the beginning of the game.

Account should be kept of the number of times a player fails to hit another player, and a point should be given at the end of the game, or the player should pay a forfeit.

Forfeits. Many amusing performances may be suggested for forfeits. A player may be required to pay a compliment to one of the players; to yawn until he has made some one else yawn; to make a speech on a subject suggested; to

imitate certain animals; to sing, or draw a picture. The children will invent many amusing forfeits in this connection.

DUCK ON THE ROCK

Active.
Playground or gymnasium.
6–40 players.
Stones, bean-bags.

Playground. Each player is provided with a stone about the size of a baseball. All the players but one stand on a throwing line which is about thirty feet from a large rock or a stump. One player is chosen to be the drake and places his duck (stone) on the rock, and the remaining players throw at the duck and try to knock it off. Each one who fails to knock the duck off runs to his own stone and stands with one foot upon it, until some one has displaced the duck on the rock; or he watches his chance to pick up his stone and try to run home. He may be tagged at any place between the rock and the throwing line unless he is standing with his foot on his duck. If the duck is once lifted from the ground, the player must run home.

Should a player knock the duck from the rock, the drake must replace it before he can tag any of the players. This gives them a good chance to pick up their ducks and run home. Any player who is tagged by the drake must exchange places with him and place his duck on the rock. The first drake must take his duck and run beyond the throwing line, as he can be tagged as soon as the player who is now drake has placed his duck on the rock.

Gymnasium. Bean-bags may be used when this game is played in the gymnasium. An Indian club may be used for the rock and a bean-bag balanced on the top of it.

BASKET BALL DISTANCE THROW

Ball contest. Active.
Playground or gymnasium.
10–30 or more players.
Basket ball.

A circle six feet in diameter is drawn with a throwing line through the center. Lines parallel with the throwing line are drawn at the following distances from the outer edge of the circle: fifteen, twenty-one, and thirty-one feet.

The players are divided into two teams who compete with each other in seeing how far they can throw the ball. The players of each team throw in rapid succession.

At the start, the player of one team stands toeing the throwing line, and throws the ball as far as he can. A player has but one throw, unless the ball strikes some obstacle before touching the ground. The player must not at any time during the throw step outside of the circle, nor over the throwing line. This is considered a foul, and one point is taken from the final score of the team for each foul.

One point is scored for a ball thrown to the fifteen-foot line, or somewhat beyond it; three points if thrown to the twenty-one-foot line, or slightly beyond; and five points to the thirty-one-foot line or beyond.

The ball should be thrown with one hand. The weight of the body should be on the rear foot. The arm is moved forward, straightened, and the ball sent on its course while the weight is transferred to the forward foot.

The team averaging the largest score wins the event.

For children below the seventh or eighth grade, the distances should be shortened. The distances given are for

girls and are those suggested by Miss Bancroft, in "Games for the Playground, Home, School, and Gymnasium". The distances for boys should be greater.

CURTAIN BALL

Ball game. Active.
Gymnasium or playground
10–60 players.
Basket ball or volley ball; curtain or screen seven feet high.

A curtain or screen seven feet high is stretched across the gymnasium. The players are divided into two teams, one standing on each side of the curtain. Each team tries to throw the ball so that it will land on the floor in the opponents' court. If a player succeeds in this, one point is scored for his team. A caught ball does not score, but simply prevents the throwing side from scoring. The ball is passed rapidly back and forth over the curtain.

The game is played in two fifteen-minute halves. At the end of the first half the teams change courts. The team with the largest score at the end of the second half wins the game.

This game may be made more interesting when the pupils become skillful enough to vary their throws by sending the ball at different rates of speed, and from unexpected angles.

Note. The following games, which have been previously played, may be repeated with pleasure.

Dodge Ball II. (See page 246.)
Dodge Ball III. (See page 341.)
Prisoners' Base. (See page 285.)
Third Man. (See page 286.)
Last Man. (See page 240.)
Volley Ball. (See page 338.)

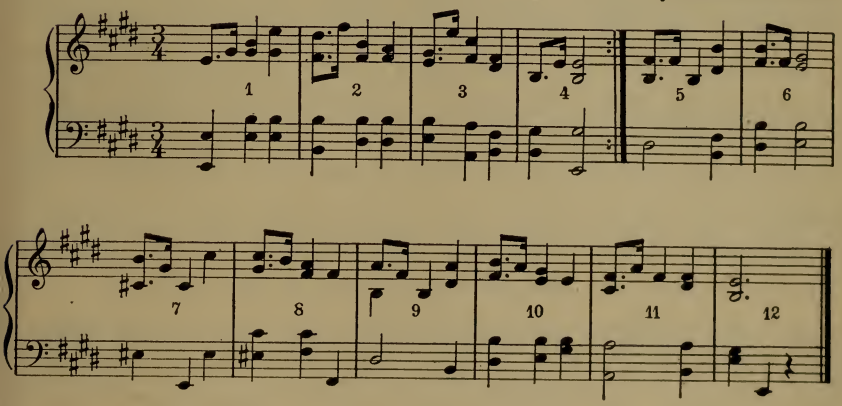
EIGHTH GRADE
RHYTHMIC PLAYS
THE MADRID MAZURKA

Formation. Double circle. Partners face. Boy takes girl's right hand in his left. Free hand on hip.

Boy's part described; girl's counterpart.

The Madrid Mazurka
Old German

Arr. by Ethel S. Drummond



I. Measures 1–2. Step to the side (counter-clockwise) with the left foot, place right toe forward, raise and sink heels, and swing arms forward and upward. Stamp as the foot is placed to the side. Repeat, stepping on the right foot and swinging arms down, backward and upward.

Measures 3–4. Drop hands, place them on hips, step to the left, turn completely about (turn is made away from partner). Face partner, extend the arms at the sides to shoulder level, and stamp three times — left, right, left.

Measures 1–4. Repeat all of the above steps.

II. Measure 5. Join both hands, arms raised to shoulder level. Take three short slides around the room.

Measure 6. Repeat.

Measure 7–8. One mazurka step (See Varsovienne, page 349), and three stamps — left, right, left.

Measures 9–12. Repeat all of II, starting with the right foot.

SIR ROGER DE COVERLEY

Formation. Two lines facing each other. The boys are in one line, and the girls in the other.

I. Measures 1–4. The first boy and the last girl advance to the center, give each other the right hand, turn about, and return to place.

Measures 5–8. Repeat, using the left hand for the turn.

Measures 9–12. Advance as before; the boy bows and the girl curtseys. (See Mistress Mary, page 107.)

II. Measures 1–12. Played as many times as necessary. The first boy gives right hand to first girl, turning her as he passes; left hand to second girl, right hand to third girl. In the meantime, the first girl does the same to the boys, and they continue the chain figure until they reach the foot of the line; here they join hands, forming an archway under which the second couple passes, followed by the rest in order. The couples separate after passing under the archway, and pass up the outside of each line to place.

The play is continued with the second boy and girl at the head and the first girl and boy at the foot, and so on, until the first couple is again at the head.

Sir Roger De Coverley

Old English

Arr. by Ethel S. Drummond

Allegro

HARVEST FROLIC

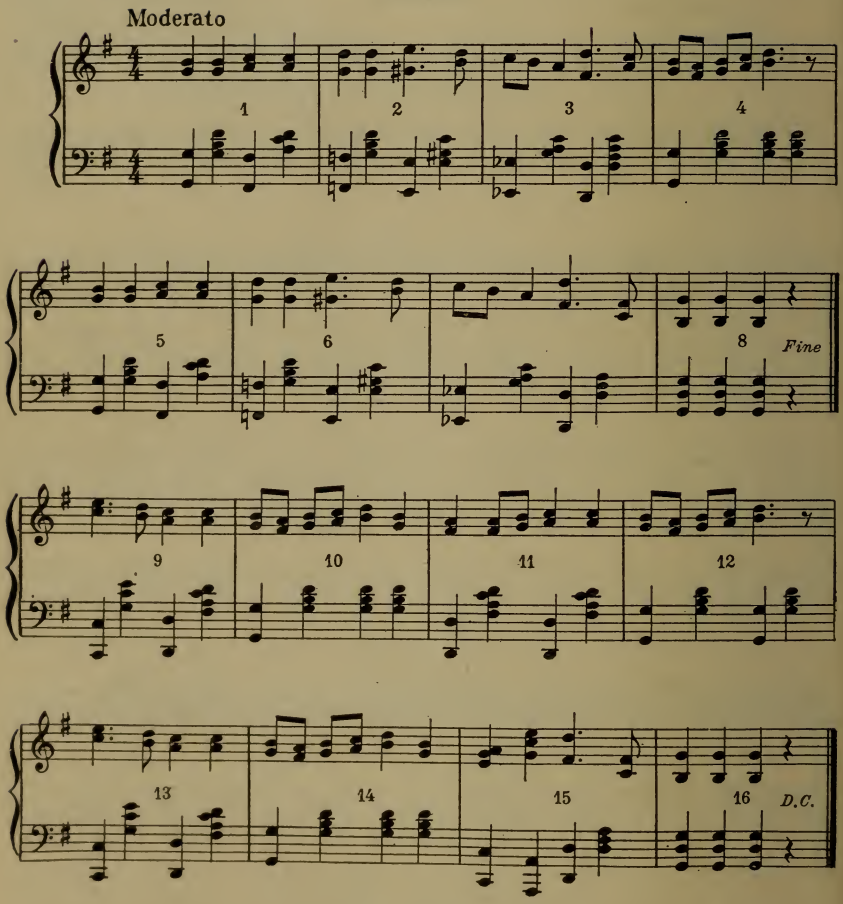
Formation. A double circle, with partners facing, hands joined, and arms raised to shoulder level.

I. Measures 1–3. Starting with the outside foot take six slides sideways around the room.

Measure 4. With two stamps make a half turn.

Harvest Frolic

Russian



Measures 5–8. Repeat the step, sliding in opposite direction around the room. Take two stamps in place, and form in a single circle. Partners face.

II. Measures 9–10. Take two slides, the boy going toward the inside of the circle, and the girl toward the out-

side; make this step spirited. Each takes two stamps on the tenth measure.

The hand on the side toward which the sliding is done is placed on the hip, the other is raised diagonally upward. (See Fig. 52, page 308)

Measures 11–12. Return to preceding position (facing each other) with the sliding step, and end with the stamps.

Measures 13–16. Same as measures 9–12.

III. Measures 1–4. Lock right arms; turn about with four slide hops, as follows: Start on the same foot that was used in the sliding step in **I** (outside foot), slide forward, raise the inside foot backward, and hop on the outside foot. Repeat, sliding on the inside foot, at the same time turning about to the right. The left arm is extended diagonally upward as the slide hops are taken to the right.

Measures 5–8. Hook left arms. Repeat the step used with Measures 1–4 and turn about to the left. On the last two slide hops go forward to meet a new partner.

Repeat the play from the beginning with a new partner.

CSÁRDÁS I

(Hungarian)

Formation. Single circle, with partners facing. The boy places his hands on the girl's hips, while the girl places her hands on the boy's shoulder. The boy's part is described; the girl's is counterpart.

I. Measure 1. Slide toward the center of the circle with the right foot, bring the left foot up to the right, repeat the slide to the right, and click the heels together.

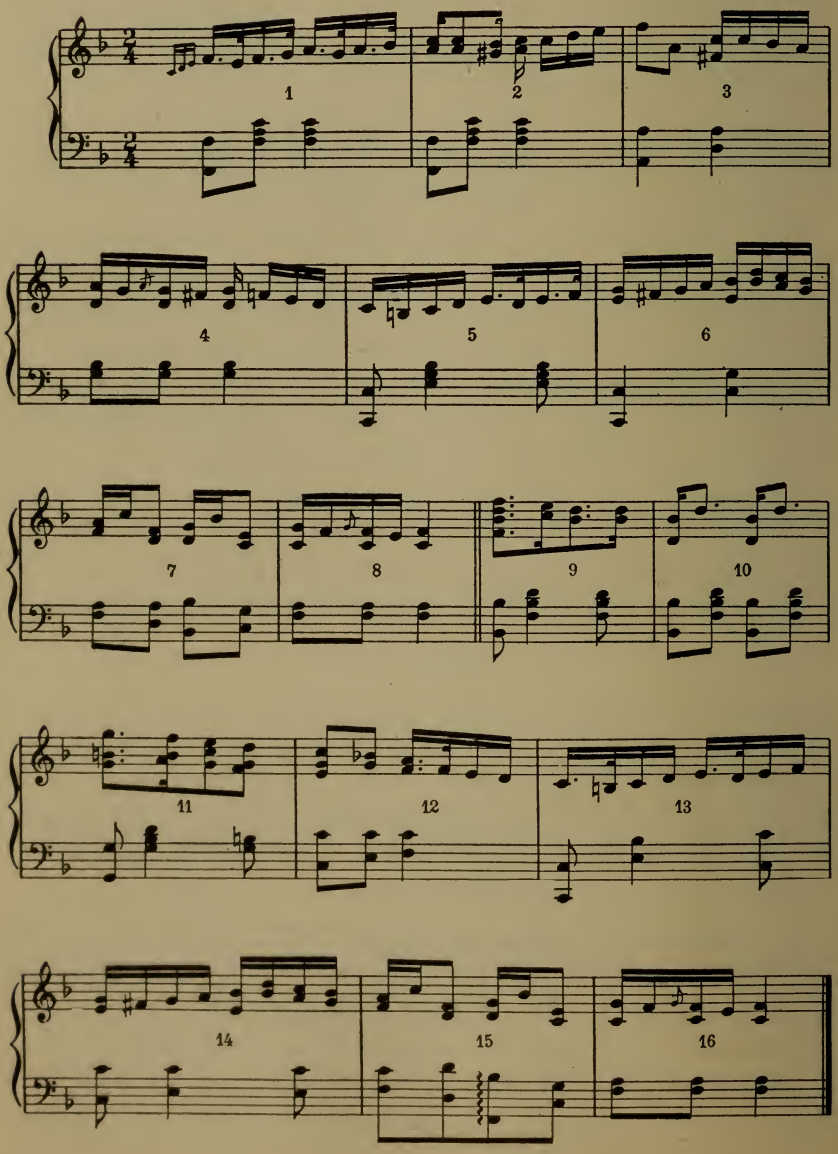
Measure 2. Repeat the step, sliding to the left.

Measures 3–8. Repeat the above steps to the right and left.

Csárdás

Hungarian

Arr. by Ethel S. Drummond



II. Measures 9–12. Hook right arms. Beginning with the right foot, turn each other about in place (four walking steps to a measure). On the fourth measure click the heels together, and pause on the last two counts of the measure.

Measures 13–16. Hook left arms. Turn about in the opposite direction with walking steps, and click the heels together on the sixteenth measure.

III. Measure 1. Partners place hands on hips and shoulders as in first step. Touch right toe to the side with the foot turned inward, so that heel is raised from the floor; at the same time hop on the left foot. Turn the right foot outward, so that the heel is on the floor and the toe is raised, at the same time hop on the left foot. Repeat, touching the left foot to the side and hopping on the right.

Measures 2–8. Repeat the same step.

IV. Measures 9–16. Use walking steps as described in II.

CSÁRDÁS II

(Hungarian)

Formation. Any number, arranged in as many rows as desired. Music as for Csárdás I.

I. Measure 1. The arms are folded and raised to shoulder height. Turn the right foot inward, touch the toe to the floor with the heel raised, and at the same time hop on the left; rotate the right foot outward; touch the heel to the floor with the toe raised, and at the same time hop on the left foot. Hop on the right foot and continue the step, touching the left toe and heel to the floor.

Measures 2–7. Continue the above step.

Measure 8. Hop on the left foot, and at the same time

touch the right toe forward in front of the left; repeat, touching the left toe forward, and hopping on the right. Change the position of the feet, and pause.

II. Measure 9. Slide the right foot to the side, bring the left up to the right, transfer the weight to it, and raise the right to the side. Bring the right foot back to the left; slide the left to the side, bring the right up to it, and extend the left to the side. Bring the left back to the right.

Measures 10–15. Same as measure 9. As the slide is taken the body is bent forward from the waist, the arms sweep downward from shoulder height, and are flung so they cross each other at the elbows. As the weight is transferred the body is raised, and the arms are flung to shoulder height.

Measure 16. Same as measure 8 of Part I. The arms are folded.

III. Measure 1. The right arm is akimbo, and the left is raised over the head in a semi-circle. The right foot is rotated inward, the toe touched to the floor; at the same time a hop is taken on the left foot. Then rotate the foot outward, touch the right heel to the floor, with the toe raised; at the same time hop on the left. Touch the toe of the right foot directly in front of the left; at the same time hop on the left foot, extend the right foot forward, and hop on the left again.

Measure 2. The position of the arms is reversed, and the heel and toe touching performed with the left foot, while the hopping is done on the right.

Measures 3–7. Repeat, alternating right and left.

Measure 8. Same as movement used in measure 8 of Part I.

IV. Measure 9. Take six sharp quick stamps beginning with the right foot, and turn about in place. During the

turn, keep the face turned toward the front as long as possible.

Measure 10. Touch the left toe directly in front of the right, and hop on the right foot; change the position of the feet; change again, and hold the position.

Measure 11. Same as measure 9, except that the turn is made to the left.

Measure 12. Same as measure 10, except that the feet are reversed.

Measures 13–16. Repeat the entire step.

THE NOBLEMAN

Formation. Double circle, facing forward; inside hands joined.

This play is best suited to a class of girls.

Pantomime. Invitation to play. Partners face each other.

Measure 1. The boy makes a sweeping motion with the right hand toward the right and looks to the right. Repeat with the left.

Measures 2–3. Points toward himself and then extends both hands forward. ("Will you come with me?")

Measure 4. The girl points toward herself in surprise and extends hands forward ("With me! *Yes!*")

I. Measures 5–12. Join inside hands, and face forward. Both starting on the right foot, polka step forward, accenting the first beat of each measure. On right polka step, outside arms sway to the right side; on the left, to left side. (See Clap Dance, page 257.)

II. Measures 13–16. Girl breaks away and takes four polka steps to the right, looking scornfully over her shoul-

The Nobleman

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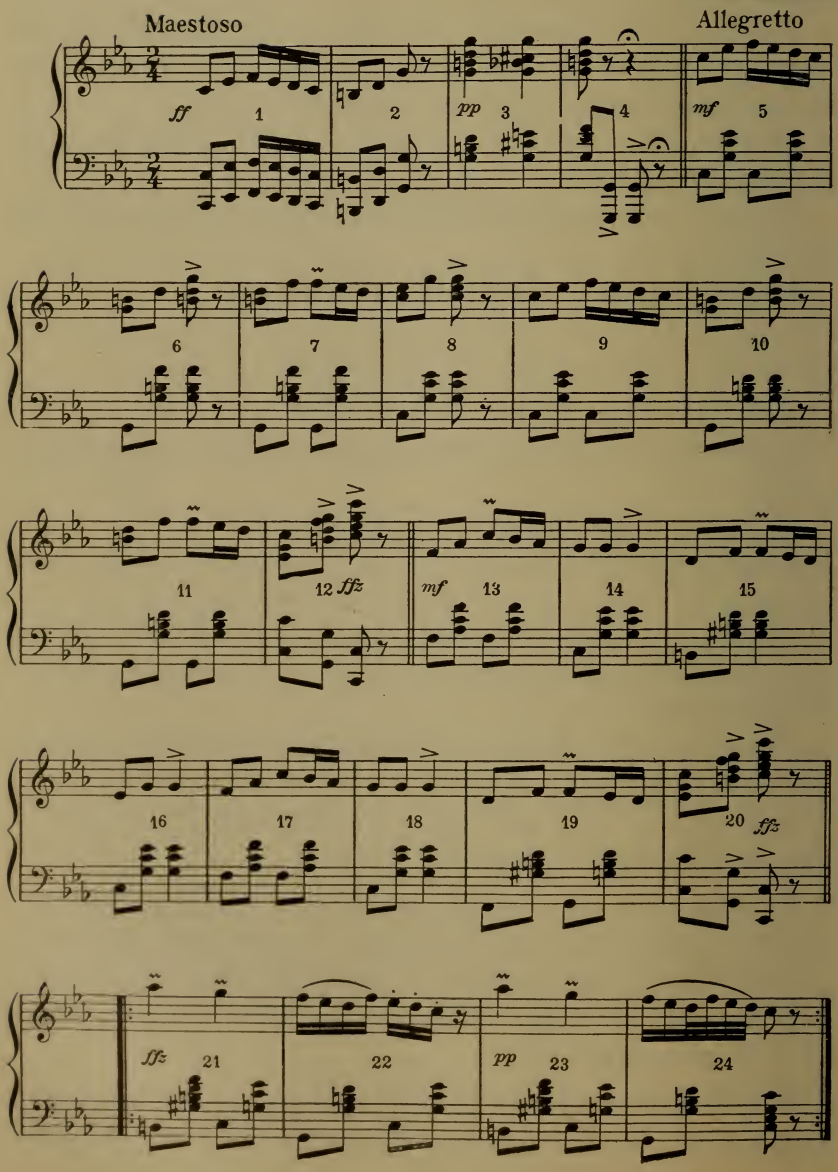
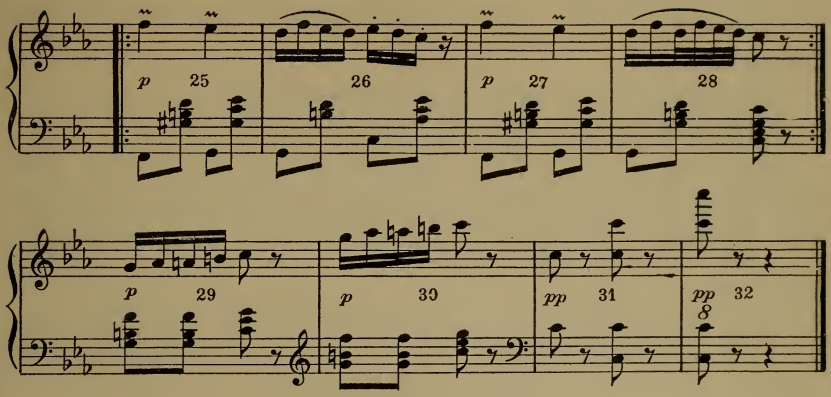




der at the boy. Girl's hands are on hips; boy's are extended forward as he follows the girl.

Measures 17–20. Boy becomes tired of this and polka steps to the left side with both hands on hips, looking over his shoulder at the girl. Boy's hands are on hips, while the girl's are extended forward in front as she follows the boy.

III. Measures 21–24. Partners take four polka steps to the right, around each other; left hand on hip and right hand swaying alternately out to the right side and to the left, across the body as in the first step. Partners look at each other and are really following each other about in tiny circles as they take this step. The body should be bent toward the right on the right polka, and toward the left on the left polka.

Measures 21–24. Repeat, with four polka steps.

IV. Measures 25–26. Partners face, right arms extended diagonally upward, left arms raised to shoulder level. Each steps to his own right, draws the left foot up to the right, hops on the right, and extends the left foot forward, clapping the hands smartly.

Measures 27–28. Repeat left, left arm up, and right arm shoulder level.

Measures 25–28. Repeat, right and left.

Measures 29–30. Repeat, right.

Measures 31–32. Turn about to the left with three steps, turn, face partner, step on right foot, clap hands, and extend the right arm diagonally upward, the left arm to shoulder level.

Repeat, omitting the invitation (first four measures).

HIGHLAND FLING

Formation. In any number of lines, or used as a solo. The left hand is raised in a half circle over the head, the knuckles of the other hand rest on the hip.

I. Measure 1. Touch the right foot to the side and hop on the left. Raise the right foot in back of the left calf, with the right knee turned well out to the side, and hop on the left foot.

Measure 2. With a slight movement of the right foot place it in front of the left knee and hop on the left foot. Repeat, moving the right foot in back of the left calf and hop on the left foot.

Measures 3–4. Change the position of the hands and repeat the step to the left.

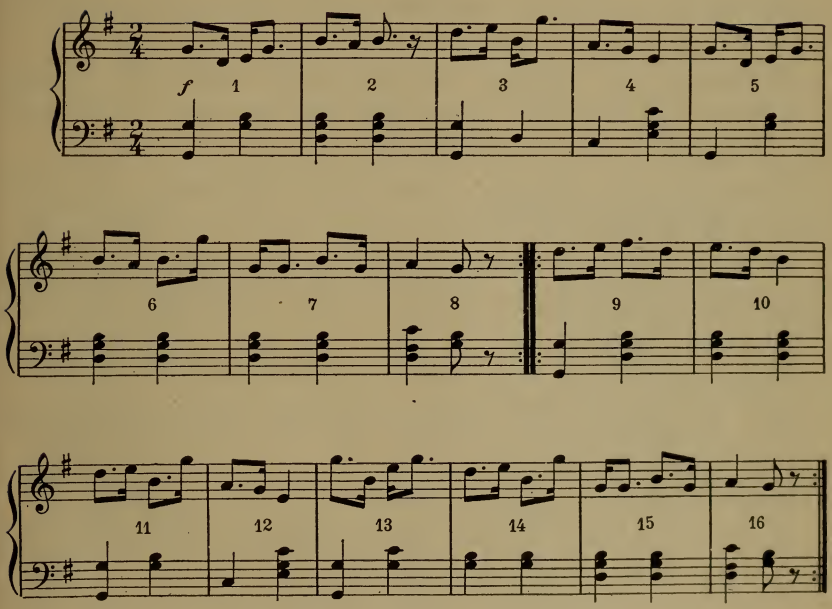
Measures 5–6. Repeat the step to the right.

Measures 7–8. Repeat the step, touching the left foot to the side, etc., and hopping on the right; but, instead of facing front each time a hop is taken, a quarter-turn right is made, until at the end of the fourth turn the player faces the front again.

Measures 1–8. Repeat step, starting with the left, making final turn to the left.

Highland Fling

Scotch



II. Measure 9. Place both hands on the hips. With a light jump, place the right toe forward. Jump again, and place the left foot forward.

Measure 10. Change the feet, raise the right foot in front of the left knee, and hop on the left.

Measures 11–12. Turn about to the right as in the first step.

Measures 13–16. Repeat step, starting with the left, and turn to the left in the final turn.

Measures 9–16. Repeat **II**.

III. Measure 1. Left hand raised. Right hand on hip. Hop on the left foot, making a quarter-turn left; touch the

right foot to the side, hop, and raise the right foot in front of the left calf.

Measure 2. Repeat, hopping on the left, and touch the right foot to the side and raise it in front of left calf.

Measures 3–4. Repeat, hopping on the right, and making a half-turn to the right, and touch left foot, etc. The arms are changed.

Measures 5–6. Repeat, touching the right foot, and making a half-turn to the left.

Measures 7–8. Repeat final turn to the right; on the first hop a half-turn is made. The rest of the three turns are turns until player faces front.

Measures 1–8. Repeat the step, starting to the left.

IV. Measures 9–16. Repeat the first step, touching the right foot to the side.

Measures 9–12. Repeat the first step, left and right.

Measures 13–16. Repeat final turn, and turn twice about with eight hops. Hold final position.

(This is a simplified form of the Highland Fling, but if more complicated steps are wished consult "The Folk Dance Book" by C. Ward Crampton, published by A. S. Barnes, or "Folk Dances and Singing Games" by Burchenal, published by G. Schirmer.)

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